GRAMMAR

OF THE

SHAN LANGUAGE.

BY

REV. J. N. CUSHING.

RANGOON:
AMERICAN MISSION PRESS.
I. D. COLBURN.

1871.

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PREFACE.

Though for many years Shans have visited Lower Burmah, and not a few have settled in it, little has been known about their language beyond a few general facts. Now, commerce is seeking to open their country to the world, and a knowledge of their language will be of immense advantage for the purpose of direct intercourse with them in trade or any other of the relations of life.

The object of the Author is to smooth the way for the acquisition of the language by others, and if he succeeds in this, he will feel amply repaid. Doubtless there are faults in his work which will discover themselves, but it would be strange if the work of a pioneer, dependent on his own resources, should be free from them.

In giving examples to illustrate the different principles and forms of the language, the Author has aimed to select those words in most common use, that the student might not be perplexed by words with whose meaning he would not be likely to be familiar.

It was the Author's intention to add a vocabulary of the most common Shan words. Though such a vocabulary has been partially prepared, circumstances have compelled an abandonment of the plan. At some future day, however, he hopes to carry out his design on a larger scale.

J. N. CUSHING.

Rangoon, November 13th, 1871.

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CORRIGENDA,

Page vi, line 28, for "Maw" read "Mow."

" 4, The following note should be supplied at the bottom of the page. "The names derived from the Burmese have lost their original signification."

" 5, line 6 from the bottom, for ဆို read ဂို.

" 9, line 23, for သုဝ် read သုပ်.

" 11, line 28, for မတ်တာ့ read မိတ်တာ့.

" 31, line 26, "love" read "know."

" 35, line 17, for "writing-books" read "writing books."

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INTRODUCTION.

THE Tai family extends from the Gulf of Siam northward into Yunnan and thence westward to Assam. It comprises several divisions, viz: the Siamese, Laos, Shan, Tai Mow or Tai Khè (called Chinese Shans), Khamti and Ahom. The Siamese form the southern half and the Laos the northern half of the Kingdom of Siam, which is now the only independent Tai State. The Shans extend northward from the Laos country to Yunnan and eastward from Burmah Proper to the Cambodia River, and are tributary to the King of Burmah. The Tai Mow or Tai Khè are found on the extreme northeast of Burmah and in Yunnan, and are partly tributary to Burmah and partly to China. They are called by the Burmese, Chinese Shans (ရှမ်းတရုတ်), which is the meaning of Tai Khè (တဲခေါ်) one of the names which they adopt. The Khamti and Ahom are found on the north of Burmah and on the borders of Assam, which was once subjugated by the Ahom.

The name Tai (တဲ) is appropriated by each division, except the Siamese who use the aspirated form and call themselves Htai (ထဲ), or Thai as some would write the name in Roman characters. This name is said to mean "free." Bishop Pallegoix says that "probably during the reign of phra: Ruàng who shook off the yoke of the Cambodians in the year 1000 of the era of phra: Khôdŏm, the Siamese assumed the name of thăi, free, and therefore call their language phasá thăi; language of the free."* If "free" was the original signification of the name applied to the whole family, the northern divisions have lost it in the unaspirated form. Many inquiries made in different parts of the Shan country which I have visited have failed to obtain any evidence that the same meaning is attached to the name by the Shans as by the Siamese; neither have I been able to elicit any satisfactory explanation of the word from the Shans. It may be that the Siamese

* Probabiliter sub regno phra: Ruàng qui excussit jugum Cambodiensium anno 1000 eræ Phra: Khôdŏm, Siamenses usurpaverunt nomen thăi, liber, et idèo vocant linguam suam phasá thăi; lingua liberorum. Gram. Ling. Thăi, Cap. 1. pag. 1.

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changed the form of the name by adopting the aspirated *t* so as to have it embody a meaning commemorative of some great event in their history. As the unaspirated form of the name is employed by all the divisions of the Tai family except the Siamese, it is natural to suppose *that* to be the original form until some positive evidence to the contrary can be adduced.

The different divisions of the Tai family have alphabets of their own. The Siamese alphabet bears no resemblance to the others. "It is" says Rev. Dr. Jones, "evidently a modification, or perhaps a simplification of the Bali character of Camboja." This however is doubtful, for, according to Bishop Pallegoix,* legendary Siamese history affirms, that a certain king introduced the use of letters; and Bastian reports "a stone inscription" from Ayuthia the ancient capital of Siam, which ascribes the invention of the Siamese alphabet to the action of a former king in the following words: "In former times there was no written character of the Thai, when the era dated 1205, in the year of the horse, the father-benefactor Ram Kham Heng, having consulted with the learned teachers, established the letters of the alphabet for the Thai, which exists since that time when the king arranged them for use."† The Laos alphabet is derived from the Burmese, but it has been greatly modified and contains considerable foreign admixture. The Shans follow the Burmese alphabet more closely than the Laos, one half of their letters being identical in form with the Burmese letters. Like the Burmese characters they are *circular*. The letters of the Tai Mow are the same as those of the Shans with two additional characters, *f* and *oh*, but they are *diamond-shaped* instead of *circular*, a thing which the Tai Mow attribute to Chinese influence. Thus where the Shan would write ∞ *ht*, the Tai Mow would write ◇◇. Though this principle affects the form of every letter of the alphabet and the vowel accidents, a skillful Shan reader is able, with attention, to read a Tai Mow book. The Khamti and Ahom alphabets for the most part resemble the Shan. Several of the letters have a considerable modification of form, but do not lose their family likeness.

---

* "Phra; Ruàng cum magno Sinensium comitatu reversus, characteres linguæ Thăi instituit," &c. Gram. Ling. Thăi. Cap. 26. pag. 159.

† Article by Bastian in Journal of A. S. S. Bengal, Part I. No. 1. 1865.

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Undoubtedly the language of the different divisions of the Tai family was originally the same, but in process of time became separated into several dialects. In Zimmay among the Laos, and in Bankok among the Siamese, much of the common language of daily intercourse is essentially the same as the Shan. In the "*Bankok Calendar*" of 1863, almost all the names of fruits given are the same as those current in Monè, Theinnee, and Kaing Tung. Many words have come to be distinguished by the aspirated and unaspirated letters, e. g. the Shans say ꪁꪫꪣ *koon*, *man*, while the Laos say ꪆꪫꪣ *khoon*. Again in the book language, couplets of words are very frequently used to express one idea. One word of the couplet is used by the Shan in familiar conversation, and the other word is generally confined to books, while the book word is the one employed by the Laos in daily intercourse: e. g. ꪶꪱꪀ *lee ngam* is a couplet used in books to signify *good*. ꪶꪱ *lee*, however is always used by the Shans in common conversation, while ꪀ *ngam* is the common word employed by the Laos. Another class of words are distinguished by mere *tonal* differences, and another still, by a phonetic change of the initial consonant, e. g. *b* among the Laos for *m* among the Shans, as *bāng*, *light*, *not heavy*, for *māng* (ꪣꪉ); or *f* for *hp*, as *fai* for *hpai* (ꪝꪱꪕ) *fire*. The Tai Mow exhibits less marked dialectic differences from the Shan than the Siamese and Laos do. They employ *f* frequently in place of *hp*, and have some words not found among the other divisions of the Tai family. The members of this family on the borders of Assam also have their distinctions of dialect. In a little "Catechism" published in their language by Rev. Dr. Brown at Sadiya in 1838, not only are there several words and idioms peculiar to them, but also a class of words in which the initial ꪜ *l* is exchanged for ꪣ *n*. E. g. they write ꪣꪳꪫꪣ *neŭn* for ꪜꪳꪫꪣ *leŭn*, *moon*, ꪣꪙ now for ꪜꪙ *low*, *star*, &c. This similarity of language among the divisions of the Tai family is a sure evidence that there was originally one Tai language from which the present diversity has sprung.

It may be well to note here that among the Shans there are unimportant local differences in the use of words in some districts, as ꪉꪙ *ngō* for ꪉꪙ *wō*, *an ox*, or ꪖꪫꪣ *win* for ꪖꪫꪣ *min*, *to fly*.

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The Shans of Kaing Tung call themselves Kheŭn (ᦅᦵᧂ), and those of Kaing Hong call themselves Leŭ (ᦟᦲᧈ). In these two provinces the results of Laos influence are apparent on the language. A portion of the men are familiar with the Shan characters and use them in writing, while an equal portion employ the Laos characters.

The Shan language is monosyllabic, but it has many polysyllabic words of Burmese and Pali origin. Under the influence of many years of subjugation to Burmah, Burmese words have been introduced and domesticated. The reception by the Shans of their religious books from the Burmese has been also an abundant source of addition of both Burmese and Pali words. Indeed their religious language is a mosaic of Shan, Burmese, and Pali. E. g. the following is a common formula of adoration:—ဪာဟ္ဝသသံဟံ။ဢိဝ်သိဝ် လံတိဝ်ဝ်၊ဢွၵ်ယံရတ်တာဢၢ။ဝ်ဝုၼ်တၢသိၶဝ်။ "(*I ask*) *permission three times.* (*I*) *slowly raise my hands* (*lit. hands with ten fingers*) *in worship.* (*I*) *reverence the precious.* (*I*) *pay homage and worship.*" Here ဪာဟ္ဝသ (ဩကာသ), ရတ်တာဢၢ (ရတနာ), ဝုၼ်တၢ(ဝန္ဒနာ) are Pali; သိၶဝ် is the Burmese ရှိခိုးသည်. The remaining words are Shan.

A very few of the Shan books are written in the common language of life, and are called လိၵ်လတ် *i. e.* books in the colloquial style. The greater portion are written in a style more or less metrical, and are called လိၵ်ၵွၢၼ်, *i. e.* books in the preaching style. In these the words are arranged to produce a smooth, melodious sound to the ears of the hearer. To effect this object, many words are used which are not employed in daily life and are called ᦓᧂᦵ and ᦉᧁ, *flowers* and *leaves.* To such an extent is the insertion of these words sometimes carried, that an ordinary listener fails to understand much of what is read. From this fact, a beginner in the study of the language can receive but little benefit in trying to decipher the native books, if he desires simply a knowledge of the colloquial language.

The Shan language is written from left to right like the English, but differs in this respect, that it allows no separation between the words.

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GRAMMAR.

CHAPTER I.

Of the Alphabet.

1. The Shan Alphabet consists of ten Vowels and nineteen Consonants.

2. The ten Vowels are ဢ a, ဢာ ā, ဢိ ee, ဢီ ēē, ဢု oo, ဢူ ōō, ဢေ è, and ay, ဢၢ် ai, ဢော au, ဢော်ၵ် āū, to which may be added the diphthongs ဢွ ow, ဢိူ eoo and eo, ဢူ ō, ဢိုဝ် eŭ and eû, and the anomalous form ဢိ် ul.

3. The nineteen Consonants are ၵ ka, ၶ kha, င nga, သ sa, ၸ hsa, ၺ nya, တ ta, ထ hta, ၼ na, ပ pa, ၽ hpa, မ ma, ယ ya, ရ ra, လ la, ဝ wa, သ hsa, ဢ ha, ဢ a.

Vowels.

4. The names and powers of the Vowels are as follows:—

ဢ	a short,	as a in quota, Ida.
ဢာ	ā long,	as a in father.
ဢိ	ee short,	sometimes as i in tin; sometimes as e in met.
ဢီ	ēē long,	as ee in meet, seek.
ဢု	oo short,	as oo in good, or u in full.
ဢူ	ōō long,	as oo in ooze, cool, or u in rule.
ဢေ	è short and ay long,	sometimes as the French è in fève, or the English e in met, sometimes as ay in may, gay, ailment.
ဢၢ်	ai long,	as ai in aisle, or i in pine.
ဢော	au short,	as o in on, often.
ဢော်ၵ်	āū long,	as au in audience, or aw in law.

Diphthongs.

ဢွ	ow,	as ow in how.

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ဢွဝ် eoo and eo, eoo, no representative in English; eo as in Romeo.

ဢူဝ် ō long, as ō in hope, cope.

ဢိုဝ် eŭ short, and eû long, sometimes as the French eŭ in peur, or the English u in fur; sometimes longer like the French eû in jeûne. There is nothing in English which corresponds exactly to this diphthongal sound.

ဢို် ul, as ul in cull nearly.

VOWEL SYMBOLS.

5. The Vowels when combined with Consonants are represented by symbols.

6. The vowel ဢ is inherent in every Consonant, and therefore has no distinctive symbol.

7. The following table exhibits the form of the Vowel symbols and their positions with reference to a Consonant:—

Vowel.	Symbol.	Name of Symbol.	English meaning. *	Position.
ဢာ	◌ါ	ၶၢး	put down	after.
ဢိ	◌ိ	တင်	place upon	above.
ဢီ	◌ီ	တင်ၶတ်ဢိသၢၼ်		above.
ဢု	◌ု	တိုတ်သိၵ်း◌ု	one line drawn	below.
ဢူ	◌ူ	တိုတ်သွင်သိၵ်	two lines drawn	below.
ဢေ	◌ေ	သၵေထုဝ်-သတ်		before & above.
ဢဲ	◌ဲ	ဢ်ဢိၼ်	placed in a raised position	above.
ဢော	◌ော	သၵေထုဝ်-ၶၢး		before & after.
ဢော်	◌ော်	သၵေထုဝ်-ၶၢးသတ်		before & after.
ဢဝ်	◌ဝ်	ဝသတ်		after.
ဢိဝ်	◌ိဝ်	တင်ဝသတ်		above & after.
ဢုဝ်	◌ုဝ်	တိုတ်ဝသတ်		below & after.
ဢူဝ်	◌ူဝ်	တိုတ်တင်ဝသတ်		above, below and after.
ဢို်	◌ို်	ဟင်ဢိင်	awry	above & below.

* Part of the names are Burmese written in Shan characters and have lost their original significance.

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Consonants.

8. The names and powers of the Consonants are as follows :—

ၵ	ka	k, as in kept.
ၶ	kha	k aspirated.
ၷ	nga	as the final ng in sang. No representative in [English.
ၸ	sa	s
ၹ	hsa	s aspirated.
ၺ	nya	ny.
ၻ	ta	t.
ၼ	hta	t aspirated.
ၽ	na	n, as in name.
ၾ	pa	p.
ၿ	hpa	p aspirated.
ၼ	ma	m, as in man.
ၽ	ya	y, as in yard.
ၾ	ra	r, as in rap.
ၿ	la	l, as in lap.
ၼ	wa	w, as in want; sometimes v, as in vine.
ၽ	hsa	s, aspirated.
ၾ	ha	h, as in harp.
ၿ	a	a, as in amend.

9. The seventeenth letter ၽ is identical in sound with the fifth, though Shan custom always inserts it in the alphabet. Probably it once had a distinct sound of its own.

10. There is no character to represent the sound *b*, though in the colloquial it is frequently used in words written with an initial ဝ, e. g. bāng for ဝင်, māng; bow for ဝဝ် mow. There are also no representatives of *d*, *f*, *g*, or *j*, in the language. Words beginning with ၾ are often pronounced and written as if they began with ၽ, many Shans finding it impossible to articulate the consonant ၾ.

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11. The Consonants may be classified as follows:—

1st.	Gutturals	ၵ ၶ ၷ
2nd.	Palatals	ၸ ၹ ၺ
3rd.	Dentals	တ ထ ၻ
4th.	Labials	ပ ၾ ဝ
5th.	Liquids	ယ ရ လ ဝ
6th.	Aspirates	ၴ ဢ

12. သ ဿ might be classed as dental Sibilants. ဢ is a Consonant when it is the base to which vowels are attached. Otherwise it is a Vowel.

Compound Consonants.

13. Compound Consonants are formed by uniting ယ, ရ, and ဝ, with other simple consonants, and are represented by Symbols as follows:—

Letter.	Symbol.	Name of Symbol*	Combined with ၵ	Power.
ယ	◌ၢ	ယၢင် ya-ping.	ၵျ	kya.
ရ	◌ၣ	ယၣ်ရ် ya-rit.	ၵြ	kra.
ဝ	◌ဝ	ၶွ် hwai, suspended.	ၵွ	kau.
ဝ	◌ု	ၶွၵ်တိုဝ် kwak-tŭl, an under curve.	ၵွ	kwa.
ယ aud ဝ	◌ၤ	ယၢင်ၶွ် ya-ping-hwai.	ၵျွ	kyau.

CHAPTER II.

Construction of Syllables.

14. In the construction of Syllables, Consonants may be divided into three classes, viz: Simple Initial Consonants, Compound Initial Consonants, and Final Consonants.

Combination of Simple Initial Consonants and Vowels.

15. The Simple Initial Consonants are those embraced in the table of Consonants.

16. This class of Consonants combine with the vowels according to the following table:—

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Vowel.	Symbol.	Combined with ကိ	Power.
ကာ	ါ	ကာ	kā.
ကိ	ိ	ကိ	kee.
ကီ	ီ	ကီ	kēē.
ကု	ု	ကု	koo.
ကူ	ူ	ကူ	kōō.
ကေ	ေ	ကေ	kè or kay.
ကဲ	ဲ	ကဲ	kai.
ကော	ော	ကော	kau.
ကော်	ော်	ကော်	kāū.
ကာဝ်	ဝ်	ကဝ်	kow.
ကီဝ်	ီဝ်	ကီဝ်	keoo or keo.
ကူဝ်	ူဝ်	ကူဝ်	kō.
ကိုဝ်	ိုဝ်	ကိုဝ်	keŭ or keû.
ကွ်	ွ်	ကွ်	kŭl,

17. In like manner we have ခြဲ ခြိ ခြီ ခြု ခြူ ခြေ ခြဲ ခြော ခြော် ခြာဝ် ခြီဝ် ခြူဝ် ခြိုဝ် ခြွ်။ ငြ ဒြ ဓြ ပြ ဖြ ဧြ ဿ ဩြ ဪြ ဃြ ဈြ ဉြ ဋြ ဍြ ဎြ ဏြ ဠြ ဢြ &c.

COMBINATION OF COMPOUND INITIAL CONSONANTS AND VOWELS.

18. The Compound Initial Consonants are those embraced in the table of Compound Consonants.

19. This class unites with only a portion of the vowel sounds. ယဝိဧ, combined with a Consonant, may unite with all the vowel sounds except ာဝ်, ီဝ်, and ူဝ်; e. g. ကြ, kyā, ကြိ, kyee, ကြီ, kyēē, ကြု, kyoo, ကြူ, kyōō, ကြေ, kyè or kyay, ကြဲ, kyai, ကြော, kyau, ကြော်, kyāū, ကြဝ်, kyō, ကြိုဝ်, kyeŭ or kyeû.

20. ယရိလ combines with ကာ only; e. g. ကြ, krā.

21. ကွ် combines with ကာ and ကဲ only; e. g. ကွ, kwah, and ကွဲ, kwăi.

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22. ွ်တ် combines with ာ and ာ် only; e. g. ွၢ, kwaĭ, and ွၢ်, kwai.

23. ်ဒ် does not combine with any vowel, and occurs only in syllables closed by a Final Consonant. It is found only in a few words of Burmese origin, as ျင်, kyaung, *a kyoung*, ၶတ်, khaut, *to save*.

Final Consonants.

24. A Final Consonant is one which, having been deprived of its inherent vowel ာ, stands at the end of a syllable. The sign (်) *hsat*, indicates that the Consonant has lost its inherent vowel sound, and is final. This sign is placed over the Consonant, e. g. က်, င်.

25. The Final Consonants are nine in number, က် ၵ် ည် တ် ၼ် ပ် ဝ် ဢ်.

26. Final Consonants modify the sound of the preceding vowels. The following table represents the modifications which take place. By far the larger number of these closed syllables have two series of sounds, which will be explained in the Chapter on Tones.

ာက် kāk, kak.*	ာင် kāng, kang.
ိက် keek.	ိင် king, keng.
ုက် kōk, kook.	ုင် kōng, koong.
ွက် kauk.	ွင် kaung.
ိုက် keŭk, keûk.	ိုင် keŭng, keûng.
ာတ် kāt.	
ိတ် keet, kit.	ိုဝ် ken, kin.
ုတ် kōt, koot.	ုည် kway, kwee.
ွတ် kaut.	
ိုတ် keŭt, keût.	ိုည် kwee.
ာတ် kāt, kat.	ာန် kān, kan.
ိတ် keet, kit.	ိန် keen, kin.

* A in quota, America, almost kŭk.

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ၵုတ် kōt, koot.
ၵွတ် kaut.
ၶိုတ် keŭt keût.

ၵုၼ် kōn, koon.
ၵွၼ် kaun.
ၶိုၼ် keŭn, keûn.

ၵပ် kāp, kap.
ၶပ် kip, kep.
ၵုပ် kōp, koop.
ၵွပ် kaup.
ၶိုပ် keŭp, keûp.

ၵမ် kām, kam.
ၶမ် kim, kem.
ၵုမ် kōm, koom.
ၵွမ် kaum.
ၶိုမ် keŭm, keûm.

ၵော် kow, kĕow.
ၶေး kĕoo, kĕō.
ၵေ kō.

ၶိုဝ် keŭ, keû.

27. To the Final Consonants should be added the characters (ံ) called ၼံ, and (ိ) called ၼံသတ်.

28. (ံ) is placed over the Consonant with which it is combined, and has the power of a final ဝ; e. g. ၵံ, ām, or am; ၵုံ, kōm, or koom; ၵွံ, kaum; ၵွံ kwam.

29. (ိ) is placed over the Consonant with which it is combined, and has the power of ိမ်; e. g. ၶိ, kim, or kem; သိ sim, or sem.

30. Note 1st. Though the Shan language is written according to sound, there is some variety among writers in the spelling of some of the forms. This variety however is chiefly confined to the following forms, ၵမ် or ၵံ, ၶမ် or ၶိ, ၵုမ် or ၵုံ, ၵွမ် or ၵွံ, ၵွၵ် or ၵွၵ်, and ၼ် or တ်. There is no authoritative standard, but usage inclines to the abbreviated forms in the first three cases.

31. Note 2nd. The power of the symbol (ၢ) called ၵဢၶဢ has been shown in connection with the vowels. It is an anomalous form. Its vowel sound occurs in no other combination, and the syllable is essentially a closed one, the final consonant sound being

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a light *l;* e. g. ᦎᦲ sŭl; ᦙᦲ mŭl. With ᦐ this form is most frequently written ᦐᦲ, though ᦐᦱᦲ is also correct and sometimes used.

CHAPTER III.

The Tones of the Shan Language.

32. The Shan is a tonal language. Accuracy in speaking it depends upon an exact knowledge of the tones and the power of enunciating them. A single combination may have a variety of distinct meanings, according to the accent of the voice with which it is uttered.

33. The precise extent and limitations of the tones can only be learned from the lips of a native teacher, and the learner should follow implicitly each sound as he receives it. A few remarks may be made here upon the tones, but an elaborate system is more calculated to mislead the student than to assist him.

34. Some combinations admit of only one tone, a short abrupt sound, which is the same as the fifth tone mentioned in § 35. These are ᦅᦺ ᦙᦺ ᦎᦺ ᦀᦅᦺ, and all similar combinations made by substituting the other consonants of the alphabet.

35. For other combinations, five tones may be readily distinguished, though only three of them are generally given by natives in reciting the Primer.

The first is the natural pitch of the voice with a rising inflection at the end, and may be called the *natural* tone.

The second is a deep bass tone, and may be called the *grave* tone.

The third is the *straightforward* tone.

The fourth is the *high* tone.

The fifth is the *emphatic* tone, much like the Burmese *ouk-myit* (ဝေါက်မြစ်), and is the third tone, abruptly broken off.

36. Moreover many combinations allow of two series of these tones.

1st. Those which may be called တုဝ်သုဝ်, are issued with *the lips partially closed*, and the tongue slightly braced or resting against the under front teeth.

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2nd. Those which may be called ဢၢသုဝ်, are issued with *the lips wide open.*

37. Those combinations which allow both series of these sounds are, ၵေ ၵၢ် ၵံ ၵၵ် ၵိၵ် ၵူၵ် ၵိုၵ် ၵင် ၵိင် ၵူင် ၵိုင် ၵၵ် ၵိၵ် ၵူၵ် ၵိုၵ် ၵိူၵ် ၵူၼ် ၵတ် ၵိတ် ၵူတ် ၵိုတ် ၵၼ် ၵိၼ် ၵူၼ် ၵိုၼ် ၵပ် ၵိပ် ၵူပ် ၵိုပ် ၵမ် ၵိမ် ၵူမ် ၵိုမ် ၵယ ၵိယ ၵိုယ ၵံ ၵူၵ် ၵူင် ၵူၼ် ၵော ၵျင် ၵျၼ် ၵျပ်.

38. Those combinations which admit of only one of these series belong to the ထုပ်သုပ် class, and are such as it would be difficult to pronounce with the lips wide open. These combinations are ၼၢ ၼိ ၼူ ၵေၢ် ၶွၵ် ၶွင် ၶွၵ် ၸိူၼ် ၶွတ် ၶွၼ် ၶွပ် ၶွမ် ၼွပ် ၶွၵ် ၶွၢ် ၶံ ၶွၢ် ၼၢ် ၼံ ၼ်

39. In only a few combinations does every tone have a meaning. The following table illustrates this, and also gives some idea of the relation of the tones, according to the order given in § 35.

1st. A combination in which every tone has a meaning, as ၵပ်, *vid.* § 37.

(a) ထုပ် သုပ် class.

4 ၵပ် *to be rendered indifferent to evil results by a spirit.*

1 ၵပ် *I.*

3 ၵပ် *nine*, also, *to tie a knot of hair.* 5 ၵပ် *an owl.**

2 ၵပ် *to be old.*

(b) ဢၢ သုပ် class.

4 ၵပ် *common balsam plant.*

1 ၵပ် *the butea tree.*

3 ၵပ် *the leg from the knee to the ancle.* 5 *a kind of mill.*

2 ၵပ် *to complain of, or regret the loss of a person.*

2nd. A combination in which only a part of the tones have a meaning, as ဝၼ်.

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* Sometimes pronounced as if belonging to the fifth tone of the ဢၢသုပ် class.

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(a) ᧁᧂᧈ ᧈᧂᧈ class.

4 ᧀᧁᧉ *a day.*

1 ᧀᧁᧉ———

3 ᧀᧁᧉ *a kind of coarse cloth.* 5 ᧀᧁᧉ———

2 ᧀᧁᧉ———

(b) ᧅᧁᧈ class.

4 ᧀᧁᧉ *to endeavor to form a party for mutual assistance in work.*

1 ᧀᧁᧉ *to be sweet,* also, *kempferia.*

3 ᧀᧁᧉ *a village.* 5 ᧀᧁᧉ———

2 ᧀᧁᧉ *a shallow bowl,* also, *to scatter or sow seed.*

3rd. Example of § 38.

4 ᧉᧁ *we two.*

1 ᧉᧁ *to seek.*

3 ᧉᧁ *five.* 5 ᧉᧁ *a precipice.*

2 ᧉᧁ *a shower,* also, *to warm with the breath.*

40. The Siamese has tonal signs, but in the Shan there is a remarkable absence of them in the writing of the language. With the exception of (᩷) called ᧉᩣᩬᧁ, which is sometimes used to indicate the *high* tone, there are no signs to guide the reader. The following sentences are sometimes employed by Shans to familiarize a pupil with the absence of tonal signs, and furnish a good exercise for practice in this respect.

ᩉᩣᨲᩣᨾᩣᩉᩣᩈᩣ᩠ᩁᩣ᩠ᩁᩣᩉᩣ᩠ᩁᩣ᩠ᩁᩣ᩠ᩁᩣᩈᩣᩁᩣᨲᩣᩬᩣᩁᩣᩁᩣᩁ

ၵၢႆ *natural* tone, သၢၼ်သုင် class, *to sell.*
ၵၢ̈ *grave* " တုၵ်သုၵ် " *an egg.*
ၵၢ̂ " " " " " *a hen.*

Translation: A Monai Shan sells hen's eggs.

ပၢႆ *natural* tone, တုၵ်သုၵ် class, *to go.*
လၢ̂ *straightforward* " " " " *to obtain.*
ၵၢ̈ *grave* " " " " *an egg.*
ၵၢ̂ " " " " " *a hen.*
လၢ̌ *high* " သၢၼ်သုၵ် " *to be variegated, speckled.*

Translation: (He) goes (and) obtains the eggs of a speckled hen.

ပၢႆ *natural* tone, တုၵ်သုၵ် class, *to go.*
ၵၢ̈ " " သၢၼ်သုၵ် " *to sell.*
ၽၢ̈ ပၢ̈ *grave* " " " *a side.*
တၢ̈ တၢ̈ *high* " တုၵ်သုၵ် " *a Shan.*
ၼၢ ၼၢ̂ " " သၢၼ်သုၵ် " *Monai.*
လၢ̂ လၢ̂ *straightforward* " တုၵ်သုၵ် " *to obtain.*
ငၢ̈ငၢ̈ " " သၢၼ်သုၵ် " *to be easy.*

Translation: (He) goes (and) sells to Monai Shans (and) obtains (money) easily.

CHAPTER IV.

Abbreviations and Punctuation.

Abbreviations.

41. The following Abbreviations are very common:—

ၵၢ̂ၶ for ၵၢ̂ၼၶ
တွၼ်ၵ " တေ်ယတ်ၵ
ၼၢ̂ၼ် " ၼၢင်ၼၢ̂
မိတ်ၶ " မိတ်တၢၶ
မိၼ် " မၼ်မိး
ၸိူ " သုလ်, the vocative affix (always).

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42. The doubling of the final sign of the word denotes the repetition of the word, e. g. (ᩣ) in ᨣᨣ for ᨣᨣᨣᨣ; (ᩮ) in ᨡᩮᨡᩮ for ᨡᩮᨡᩮᨡᩮᨡᩮ; (ᩱ) for ᨦᩱ for ᨦᩱᨦᩱ; and (ᩯ) in ᨣᩯ for ᨣᩯᨣᩯ.

PUNCTUATION.

43. The mark ᥄ called ᨣᩥᨦ, *a barrier*, denotes the close of a sentence. The double mark ᥄᥄ is often used to divide paragraphs.

44. The ends of paragraphs and sections are frequently ornamented by flourishes. In writing titles and names of persons addressed, a flourish is often used.

45. The native method of expunging words is to put a dot in each letter, as, ᨦᨩᩮᨡᩥ.

CHAPTER V.

CLASSIFICATION OF WORDS.

46. Shan words may be etymologically classified as Nouns, Pronouns, Adjectives, Verbs, Adverbs, Prepositions, Conjunctions, and Interjections.

NOUNS.

47. Nouns are divided as in other languages into Proper Nouns and Common Nouns.

48. Proper Nouns are the names of persons, towns, &c. as ᨧᨩᩴ, Hsang Kham, ᨪᩱᨡᩢ, Legya. The names of countries, cities, towns, rivers, &c. when properly spoken, always have the word country, city, &c. prefixed, as, ᨿᩩᨩᩱᨡᩢ (lit. *country of Legya*).

49. Common Nouns may be divided as follows:—

1st. Primitives, as ᨡᩫᨦ, *a bird;* ᨦᩱ, *fire;* ᨿᩫᨩ, *a boat.*

2nd. Compound Nouns. These are formed, by uniting

(a) Two nouns, as ᨣᩣᨦᨿᩩᨩ, *the world;* ᨧᨩᨿᩫᨦ, *the master of a house;* ᨩᩮᨡᩴ, *a water jar.*

(b) A noun and a verb, as ᨻᩣᨦᨠᩫ, *a messenger, servant.*

(c) A verb and a noun, as ᨧᨩᨣᩣᨦ, *a blacksmith.*

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(d) A noun, a verb and a noun, as ဢၼ်ထိၼမ, *a horse-keeper.*

3rd. Derivative Nouns. These are formed by prefixing certain particles to verbal roots, viz:

(a) တၼ်, as တၼ်ၽိၵ်, *food*, in which တၼ် is prefixed to the verb ၽိၵ်, *to eat;* so also, တၼ်ၵူတ်, *work*, from the verb ၵူတ်, *to do, to work.*

(b) တီ, denoting the place of the action of the verb, as တီၽိၵ်, *place of eating*, i. e, *a table;* တီၶဵၼ်, *a chair.*

(c) ဢၼ်, the relative particle, as ဢၼ်ဝၼ်တ်, *cold*, or *what is cold;* ဢၼ်လိုၼ်, *light.* This might be considered a pronominal clause used substantively.

4th. Foreign Nouns. These have been introduced from the Burmese and Pali, as ဢၼ်သိတ်, *life*, from the Burmese (အသက်), and ၼိဝ်ပၼ်, *nigban*, from the Pali.

NUMBER.

50. Nouns may be either singular or plural. Sometimes nouns are used in a generic sense, and are of the common number, as ဝိုၼ်ၵူ်ယဝ်ဢွၵ်, *the oxen have disappeared.*

51. Sometimes the singular number is expressed by the numeral *one* ၸိ, and the auxiliary appropriate to the noun, as ဢၼ်ဢေၸိ, *one man*, i. e. *a man.* *Vide* Numeral Auxiliaries.

52 The plural may be formed in the following ways:—

1st. By the use of ထိုဝ် which is sometimes prefixed to the noun as ထိုဝ်ဢၼ်(ၶး), *men*, but is more generally affixed, as ဢၼ် ထိုဝ်(ၶး), *men.* This particle never stands alone with the noun, but is always followed by ၶး or ၶဝၼ်, as the noun is conceived to be near or remote.

2nd. By affixing the adjective ၶံ, *many*, as ဢၼ်ၶံ, *men.*

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3rd. By affixing the pronoun လို, as ဟုၼ်လို, *men*. This is sometimes combined with ထိဝ် (ၼ်), as ဟုၼ်လိုထိဝ် (ၼ်), *men*.

4th. By affixing the pronoun ၶဝ်, *they*, as ဟုၼ်ၶဝ်, *men*.

5th. By prefixing the verbal particle ဝ, *to begin*, or ဝထိဝ်, as ဝဟုၼ်, *men*, ဝထိဝ်ဟုၼ်, *men*, i. e. all men, beginning from any point conceived in the mind.

Gender.

53. Many Shan words are of common gender, as လုၵ်, *a child*; လၼ်, *a grandchild*; ၵျ, *a slave*.

54. The masculine and feminine genders are distinguished,—

1st. By different words, as

ပေါ့, *father*,	ၼေ, *mother*.
ဢိုဝ်, *husband*,	ၼေ, *wife*.
ပူ, *grandfather*,	ၺ်, *grandmother*.
ဝဝ်, *lord*,	ၺဵင်, *lady*.

2nd. By affixes. ဝ် and ယိင် are used to distinguish gender of the human species, while ပေါ့ and ၼေ are used to distinguish that of the brutes, as

ဢူဝ်, *a male*,	ဢူယိင်, *a female*.
လုၵ်ဝ်, *a son*,	လုၵ်ယိင်, *a daughter*.
မႃပေါ့, *a dog*,	မႃၼေ, *a bitch*.
ၵ်ပေါ့, *a cock*,	ၵ်ၼေ, *a hen*.

Case.

55. Shan nouns have no declension by which different cases may be distinguished. Certain particles are used to indicate the relations of case, but there is no change of the noun itself by inflection, most of these particles are frequently omitted in colloquial use.

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56. The following paradigm may aid the student in apprehending the use of these particles:—

Case.	Particles.	Singular.	Plural.
Nom.	ၼ်, လဵ, and ထိင်,	ဢွၼ်, *man.* ဢွၼ်ၼ်, " ဢွၼ်လဵ, " ဢွၼ်ထိင်, "	ဢွၼ်လူ်, *men.* ဢွၼ်လူ်ၼ်, " ဢွၼ်လူ်ၼ်လဵ, " ဢွၼ်လူ်ၼ်ထိင်, "
Gen.	none	—ဢွၼ်, *of man.*	—ဢွၼ်လူ်, *of men.*
Dat.	ၵင်, ဝၢ, တိ, and ဝၢတိ,	ၵင်ဢွၼ်, *to a man.* တိဢွၼ်, " ဝၢတိဢွၼ်, "	ၵင်ဢွၼ်လူ်, *to men.* တိဢွၼ်လူ်, " " ဝၢတိဢွၼ်လူ်, " "
Acc.	ထိင်,	ဢွၼ်, *man.* ဢွၼ်ထိင်, "	ဢွၼ်လူ်, *men.* ဢွၼ်လူ်ထိင်, "
Abl.	ဝၢတိ,	ဝၢတိဢွၼ်, *from man.*	ဝၢတိဢွၼ်လူ်, *from men.*
Voc.	ဢူဝ် and ဢိူ်,	ဢူဝ်ဢွၼ်, *man!* ဢွၼ်ဢိူ်, "	ဢူဝ်ဢွၼ်လူ်, *men!* ဢွၼ်လူ်ဢိူ်, "

Remarks on Paradigm.

57. The nominative case is often used without any distinctive particle, as ဢွၼ်လီဝ်ဢေ၇်, *man is good.* ၼ် is much used as a nominative affix, both in the colloquial and written language, and has a slight definitive power, as သြၼ်ၼ်လတ်ဢုလီဝ်ဢေ၇်, *the teacher speaks good words.* လဵ, ထိင်, ၼ်လဵ, ၼ်ထိင် are more definitive than ၼ်, as ၾၼ်ၼ်ဝ်ၼ်လဝ်လဵဝၢလီဝ်ဢေ၇်, *God is good.* These particles are used in adversative clauses, as တင်ၵိတ်မၢၼ်ၼ်လဵဝၢဆံလီၵူၺ်။တင်ၵိတ်ဟဝ်ၼ်လဵဝၢလီဝ်ဢေ၇်, *his work is not good; my work is good.* They are also frequently

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equivalent to *as to*, *in regard to*, *concerning*, a verb being understood, as လွင်အ်ဝံ, *as to the fact* or *reason* (it is thus).

58. The genitive or possessive case has no distinctive sign, and is formed by placing the noun denoting possession after the noun denoting the thing possessed; as ဝှၵ်လဝ်ဟ်, *a prince's palace;* လိၵ်ဢေၵ်ဢၼ် *that man's book;* ဟ်ၵ်တူၵ်ၼိၼ်, *a door of a house.*

59. ၵဝ် is the proper dative prefix and is equivalent to *to*, as ပၼ်ငိၼ်ၵဝ်မၼ်တ, *give money to him.* တိ is very commonly used in the same manner as ၵဝ်, as လဝ်ဟၵ်ပၼ်မတုဝ်းၵတိဢေၵ်ဢၼ်ဢေါ်, *the prince gave a pony to that person.* Frequently no particle is used, as ပၼ်မၼ်ငိၼ်တ, *give him money;* လိၵ်ဢ်ပၼ်မၼ်တ, *give him this book.*

60. The accusative or objective case is commonly used without any distinctive particle, as ဢဝ်မၢးဢံလူ, *bring water;* လိၵ်ဢ်ပၼ်မၼ်တ, *give him this book.* The particle လိုဝ် is used to indicate the accusative case as well as the nominative, and is definitive, as ဢွၼ်လိုဝ်ဢ်လိုဝ်လဝ်ဟၽိဝ်ဢ်ဟ်ဢၼ်ဝတ်ယဝ်ဢေါ်, *the Monai prince executed the men.* The object *towards* which motion is directed, may be indicated by the simple accusative, as မၼ်ၶွၵ်ဝိဝ်ဢေါ်, *he goes to the city;* or by prefixing the particles ဟၵ်,တိ,ဟၵ်တိ, or သူ as, မၼ်ၶွၵ်ဟၵ်ဝိဝ်ဢေါ်, မၼ်ၶွၵ်တိဝိဝ်ဢေါ်, မၼ်ၶွၵ်ဟၵ်တိဝိဝ်ဢေါ်, or မၼ်ၶွၵ်သူဝိဝ်ဢေါ်, *he goes to the city.*

61. The ablative case is indicated by ဟၵ်တိ when used in the sense of *from*, *away from*, as, ဢဝ်ခၢလုၵ်ဟၵ်တိၼိၼ်မၼ်မၢး, *I come from his house;* လဝ်ဟသွၵ်ဝိဝ်ယဝ်ဢေါ်, *the prince has come out of the city.* ဟၵ်တိ is not unfrequently omitted, မၼ်လုၵ်ၼိၼ်မၢး, *he comes from the house.*

62. NOTE. The distinction between ဟၵ်တိ as used in the dative and in the ablative depends on the verb used in the context. ဟၵ် and တိ literally mean *place*, and used as particles with a noun, denote either the *source* or the *object* of the action. Hence they are equivalent to *from* or *to.* The verb used in the context invariably denotes which relation

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subsists. Examples:—သင်မြတ်လုၵ်ဟၢတိၵိုၼ်မၢးယဝ်, *Sang Myat has come from the house;* ဟူၼ်ၵ်ၼမ်ၵွၢဟၢတိဝိင်လ်ၢၵဵင်, *that evil man has gone to Legya city.*

63 The vocative case may be expressed by the simple noun, as မိၼ့ဝ်, *brother!* by prefixing ဢုဝ်, as ဢုဝ်သြၢ်, *O teacher!* or by affixing the vocative sign ဟိူဝ်, as ဟူၼ်ထိဝ်ၼ်ဟိူဝ်, *men!*

CHAPTER VI.

Pronouns.

64. Pronouns have no inflectional changes of form to indicate gender or case. The relations of case are expressed in the same manner as those of nouns.

Personal Pronouns.

First Person.

65. ၶဝ်, ၶဝ်ၶၢ, တူ, တူၶၢ, ၵၢ, and ၵၢၸဝ်, signify *I*, masculine or feminine. ၵွဝ် and ၵွဝ်ၶၢ signify *we*, masculine or feminine.

ၶဝ် is used by a superior in addressing an inferior. It is also used by equals in familiar conversation.

ၶဝ်ၶၢ is used by equals in polite conversation; by inferiors addressing their superiors; and by superiors addressing their inferiors politely.

တူ and တူၶၢ are used respectively like ၶဝ် and ၶဝ်ၶၢ, but prevail among the more northern parts of the Shan States.

ၵၢ, *a servant*, and ၵၢၸဝ်, *servant of* (*my*) *lord*, are used in addressing superiors.

ၵွဝ် is used by superiors to inferiors and by equals in familiar conversation.

ၵွဝ်ၶၢ is used by inferiors in addressing superiors, and by equals in polite conversation.

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Second Person.

66. မိ, ဝၼ်, and ဝၼ်ၵဝ်, signify *thou*. သူ and သူဝၼ် signify *ye* or *you*.

မိ is used by a superior addressing an inferior, or by equals in familiar conversation.

ဝၼ်, *lord*, and ဝၼ်ၵဝ်, *our lord* (like the English "my lord"), are used by inferiors in addressing superiors, and by equals in polite conversation, or when they have a desire to conciliate. They are always used in addressing deity, priests, and rulers.

သူ is used in addressing equals or inferiors.

သူဝၼ် is always used by inferiors in addressing superiors.

Note. The plural form သူ is frequently used in politely addressing a single person.

Third Person.

67. မၢၼ် signifies *he*, *she*, or *it*. မၢၼ်ဝၼ် is honorific, and is used for males or females of rank.

ၸဝ်ၵဝ် *they* is used without respect of rank, though ၵဝ်ဝၼ် is frequently employed in speaking of persons of rank.

68. Note. လဵ and ၵိၼ် (ၶ်), plural signs attached to the nouns, are frequently joined to the plural pronouns, as ၵဝ်ၵၢၵိၼ်(ၶ်), *we;* ၵဝ်ၵၢလဵ, *we;* သူၵိၼ်(ၶ်), *you;* ၵဝ်ၵိၼ်(ၶ်), *they*.

Possessive Pronouns.

69. The possessive pronouns are formed by affixing the personal pronouns to the noun without any change of form, as ၵူၼ်ၶ် ဢွၵ်ၵၢ, *my house*.

Reflexive Pronouns.

70. The reflexive pronouns တူဝ်ဢဝ် and တူဝ်ဝဝ်ဢဝ်, *one's self*, may be of masculine or feminine gender, and of either person, as ဢဝ်ၵၢတူဝ်ဢဝ်ပီးငိုၼ်ဝေၢ်, *I myself have money;* ၼဵယိင်ၶၢၼ်တူဝ် ဢဝ်တေၢ်သိၼ်ဝေၢ်, *that woman herself weaves petticoats.*

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ဟဝ် and ဝဝ်ဟဝ်, *one's self*, may be of either masculine or feminine gender, and are confined to the second and third persons. ဟဝ် is found only in books written in a metrical form. ဝဝ်ဟဝ် is more respectful than တူဝ်ဟဝ်.

Relative Pronoun.

71. The only word which can be called a relative pronoun is ဢၼ်, which may be rendered *who*, *which*, or *what*, according to the connection.

This may be affixed to its antecedent, as ၵူၼ်ဢၼ်တီၶိၵ်ၼ်, *the man who writes the book;* or it may precede, as ဢၼ်ပိုတ်ဝံဝ်ၵူၼ်တဝ်သိင်ၼ်, *all the men who make the city wall.*

Interrogative Pronouns.

72. These are the following:

ၶိ and ၶိုၼ်, *who?* or *whom?*
လိ and ဢၼ်လိ, *which?* and *what?*
သင်,ဟ့ၢသင် and ဢိသင်, *what?*

73. လိ and ဢၼ်လိ of this class of pronouns might be treated as adjectives belonging to nouns, expressed or understood.

CHAPTER VII.

Adjectives.

74. Shan adjectives are of four kinds, Simple, Verbal, Pronominal, and Numeral.

Simple Adjectives.

75. Simple adjectives are those which are underived from any other part of speech, as ထိဝ်, *single*, ၼိုၼ်ထိဝ်, *a single house;* ၵၼ်, *yonder*, ၼိုဝ်ၵၼ်, *yonder boat.*

To this class belong adjectives derived from the Pali language.

This class is not susceptible of comparison.

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Verbal Adjectives.

76. Verbal adjectives are those which, while denoting some quality of a noun have the verb *to be* inherent in them, as ဝိုၵ်, *white*, or, *to be white ;* ထီ, *good*, or, *to be good.*

They may be joined directly to the noun, as ၵူၼ်ထီ, *a good man;* or, they may have ဢၼ် prefixed, as ၵူၼ်ဢၼ်ထီ, *a good man.* The latter should be regarded as a pronominal clause.

Comparison of Adjectives.

77. Comparison is not made by any changes in the form of the adjective itself, but by other words.

78. An imperfect degree of comparison is expressed by reduplicating the adjective and prefixing ၵဵ်, *rather*, as ၵဵ်ထီထီ, *rather good;* ၵဵ်မိၼ်မိၼ်, *about the same.*

79. The comparative degree is expressed by the use of the particle သေ်, as ၼိုဢၼ်ဢၼ်ထီသေ်ၼိုဢၼ်ဢၼ်ၼၼ်ၶေႃ, *this house is better than that house.* The particles ဒီၵည် and ယိင် are used for the same purpose; as ဢံမိုၵ်ဢၼ်ဒီၵည်သံၶေႃ, *this ink is blacker*—(i. e. *than some other*).

80. The superlative degree is expressed by the use of သေ်ပိုၼ် (lit. *than others*), as ၼိုဢၼ်ဢၼ်ထီသေ်ပိုၼ်, *this house is the best.* Sometimes လိုဝ်,တွၼ် or ဢၢ are inserted, as မြတ်လိုဝ်သေ်ပိုၼ်, or မြတ်ဢၢသေ်ပိုၼ်, *the most excellent.*

81. Sometimes, in emphatic language, the particles for expressing the comparative degree are combined with those of the superlative degree, as ယိင်ဒီၵည်ထီသေ်ပိုၼ်, *the very best of all.*

Pronominal Adjectives.

82. Pronominal adjectives may be divided into the following classes:—

1st. Demonstrative, ဢၼ်ဢ့ and ဢၼ်ဢၼ်ဢ့, *this*, as ၵူၼ်ဢၼ်ဢ့ or ၵူၼ်ဢၼ်ဢၼ်ဢ့, *this man.*

ဢၼ် or ဢၼ်ဢၼ်, *that*, as ၼိဝ်ဢၼ် or ၼိဝ်ဢၼ်ၵၼ်ဢၼ်, *that boat.*

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2nd. Distributive, ၵူ, *every*, as ၵူၵိုၼ်, *every house;* ၵူထိုင်ၵူ ၸိင် *every thing.*

ထိုဝ်ဢဝ်ဝ့, ဟူလိုဝ်ဢဝ်ဝ့, *whosoever.*

ဢၢၼ်လိုဝ်ဢဝ်ဝ့, *whichever* or *whatever.*

ဟ့ၢသင်ဢဝ်ဝ့, *whatever.*

ယေ်, *each*, as ယေ် ဟေ့, ယေ် ဟေ့ ဟေ့, or ယေ် ဟေ့ ယေ် ဟေ့, *each person.*

ၵင်ထိုၵင်မၢၼ် (a dative form) *to each, separately, individually.*

3rd. Reciprocal, ဟေ့းလေ်ဟေ့း, *one another.*

4th. Indefinite, သေ် in combination, *any*, as သေ်ဟေ့သေ် ဟူၼ်, *any one;* သေ်ထိုင်သေ်ထိုင်, *anything.*

တင်, တင်တိ, တင်ဟေ့, ထိၼ်, *other* or *another*, as တင်ၸိင်, *another country;* ဟူၼ်တင်ဟေ့, *another man.*

ၵ့ၢ်, *both, we two*, used only in the first person.

ၽွင်ၵ့ၢ်, *both*, used in speaking of two persons.

ၽွင်ဢိုဝ်, *both*, used in speaking to two persons.

တင်သွင်ဟေ့ and တင်သွင်ဢၢၼ်, *both.*

ဢံယွင်, *some.*

တင်သိင်, တင်သုင်, တင်လၢ်, ဟ့ၢ်, ဟ့ၢ်ဒီး, *all.* တင် placed before a noun denotes the *whole* of it, as တင်ၵိုၼ်, *the whole house;* တင် ၽင်, *the whole city.*

5th. Correlative, ၼင်, *such.*

ၼင်ၼၢ်, ထိုဝ်ၼၢ်, *such, of this sort.*

ၼင်ၼၢၼ်, ထိုဝ်ၼၢၼ်, *such, of that sort.*

ၼင်, ၼင်ဢၢၼ်, *such as.*

ၼင်ၵိုဝ်, ထိုဝ်ၵိုဝ်, ထိုဝ်ၼင်ၵိုဝ်, *of what sort?*

ၼံလုၵ်, လၢ်(ဢၢၼ်), *how many?*

ထၼ်ၼၢ်, *so much.*

ထၼ်လုၵ်, ဟ့ၢ်ၵိုဝ်, *how much?*

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Numeral Adjectives.

Cardinals.

83. The digits are written as in Burmese, ၁ ၂ ၃ ၄ ၅ ၆ ၇ ၈ ၉ ၀॥

1	၁	ဢိုင် or ိုဝ်	*one.*
2	၂	သွင်	*two.*
3	၃	သံ	*three.*
4	၄	သီ	*four.*
5	၅	ၵ၂	*five.*
6	၆	ၵွာ်	*six.*
7	၇	လိတ်	*seven.*
8	၈	ဝိတ်	*eight.*
9	၉	ၶဝ်	*nine.*
10	၁၀	သိပ်း	*ten.*
11	၁၁	သိပ်ဢိတ်	*eleven.*
12	၁၂	သိပ်သွင်	*twelve.*
13	၁၃	သိပ်သံ	*thirteen.*
14	၁၄	သိပ်သီ	*fourteen.*
20	၂၀	သဝ်း	*twenty.*
21	၂၁	သဝ်ဢိတ်	*twenty-one.*
22	၂၂	သဝ်သွင်	*twenty-two*
30	၃၀	သံသိပ်	*thirty.*
40	၄၀	သီသိပ်	*forty.*
50	၅၀	ၵ၂သိပ်	*fifty.*
60	၆၀	ၵွာ်သိပ်	*sixty.*
70	၇၀	လိတ်သိပ်	*seventy.*
80	၈၀	ဝိတ်သိပ်	*eighty.*
90	၉၀	ၶဝ်သိပ်	*ninety.*
100	၁၀၀	ပၵ်း	*one hundred.*
101	၁၀၁	ပၵ်ပ'ဢိုင်	*one hundred and one.*

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200	၂၀၀	သွင်ပၵ်	*two hundred.*
1000	၁၀၀၀	ၵိုင်း	*one thousand.*
1001	၁၀၀၁	ၵိုင်ပ၅်ဢိုင်	*one thousand and one.*
2000	၂၀၀၀	သွင်ၵိုင်	*two thousand.*
10000	၁၀၀၀၀	မိုၼ်း	*ten thousand.*
20000	၂၀၀၀၀	သွင်မိုၼ်	*twenty thousand.*
100000	၁၀၀၀၀၀	သိုၵ်း	*one hundred thousand.*
200000	၂၀၀၀၀၀	သွင်သိုၵ်	*two hundred thousand.*
1000000	၁၀၀၀၀၀၀	လၼ်း	*one million.*
2000000	၂၀၀၀၀၀၀	သွင်လၼ်	*two millions.*
10000000	၁၀၀၀၀၀၀၀	ၶုၼ်တေး	*ten millions.*
20000000	၂၀၀၀၀၀၀၀	သွင်ၶုၼ်တေ	*twenty millions.*

Ordinals.

84. Ordinal numerals of Pali origin are in common use. Ordinals are also made by prefixing ထုၼ်, *to arrive at*, to the cardinal numerals.

Pali.	Shan.	English.
ပထမ,	ထုၼ်—း,	*first.*
တုတိယ,	ထုၼ်သွင်,	*second.*
တတိယ,	ထုၼ်သံ,	*third.*
စတုတ္ထ,	ထုၼ်သီ,	*fourth.*
ပဉ္စမ,	ထုၼ်ၵျ,	*fifth.*
သဋမ,	ထုၼ်ၵျၵ်,	*sixth.*
သတ်တမ,	ထုၼ်လိတ်,	*seventh.*
ဢဋမ,	ထုၼ်ပိတ်,	*eighth.*
ၼဝမ,	ထုၼ်ဢ်ဝၼ်,	*ninth.*
ဒသမ,	ထုၼ်သိပ်,	*tenth.*
ဧကာဒသမ,	ထုၼ်သိပ်ဆိတ်,	*eleventh.*
ဒွါဒသမ,	ထုၼ်သိပ်သွင်,	*twelfth.*
တေရသမ,	ထုၼ်သိပ်သံ,	*thirteenth.*

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Numeral Auxiliaries.

85. Numerals are usually united to a particle, either a substantive or verbal root, denoting some quality in the noun to which they belong.

86. If only *one* is denoted, the particle is prefixed to the numeral, as မတ်ဝိးၸ်, *one pony*. In all other cases the particle is affixed to the numeral, as မၵ်ၽွၵ်ၵူၼ်ၵူၺ်, *five oranges*. With *ten*, *twenty*, *one hundred*, &c., the particle may be omitted, as ၵုဝ်သဝိးၸ်, for ၵုဝ် သဝ်တုဝ်, *twenty oxen*.

87. The three most important numeral auxiliaries are the following :—

ဝေါ်	Applied to rational beings, as ၶၢၼ်သိ ဝေါ်, *four men*.
တုဝ် *a body*.	Applied to animals, as ၼသံတုဝ်, *three serpents*; ၵုဝ်တုဝ်ၸ်, *one ox*.
ၸၢၼ်	Applied to inanimate things, as တိၵဵင်သံ ၸၢၼ်, *three chairs*.

88. The following list comprises a large number of numeral auxiliaries in common use, but is not complete :—

ၵၢၼ် *a stem*.	Applied to things with stems, as ၿဝ်ဝိတ် ၵၢၼ်, *three lily stems*.
ၶိင် *a branch*.	Applied to the branches or stalks of trees and plants, as မွၵ်သွင်ၶိင်, *two stalks of flowers*.
ၶူ *a pair*.	Applied to things in pairs, as ခိဝ်တိၵ် ၵူၼ်ၶူ, *five pairs of sandals*.
ၶံ *a time*.	Applied to words, as ၶုၵ်ၶံ, *six words*.
ၶွဝ်	Applied to bunches of plantains, as ၶူည် သိၶွဝ်, *four bunches of plantains*.
ၶွဝ် *to gather up with both hands curved and united*.	Applied to quantities measured by both hands, as ၁ဝ် သၵ် သွင် ၶွဝ်, *two double handfulls of rice*.

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ပြပ် *to be flat.* — Applied to flat things, as ငါးရွက်ပြပ်, *six sheets of paper.*

ဆွဲ *a coil.* — Applied to rings, bands, and things of like kind, as ခွဲတိုးရွက်ဆွဲ, *six anklets.*

ခေါ် — Applied to words, speech, as ဟုံရွာ်ခေါ်, *five words.*

ပိုပ် *a creeper.* — Applied to creepers, strings of beads, and things of like kind, as မာ်ဆပ်ရွက်ပိုပ်, *six rosaries.*

ဒွဲ — Applied to individual things usually existing in pairs, as မာ်တ၊ဒွဲး, *one eye;* ပြပ်တိုးသံဒွဲ, *three sandals.*

ကိုပ် *an assembly.* — Applied to companies of men, as ဟုးသံကိုပ်, *three companies of men.*

သိာ် *a small split.* — Applied to things made of small pieces, to steps of a ladder, to the teeth, &c. ခုပ်လ၊် ဟပ်သိာ်, *a ladder of nine steps;* ပြပ်ရွာ် သိာ်, *five teeth.*

သိုဝ် *a string.* — Applied to anything long, as ခဲးရွပ် သပ်သိုဝ်, *twenty hairs;* တင်သိသိုဝ်, *four roads.*

သူ — Applied to deities and pagodas, as ပြွာ်း သံသူ, *three gods.*

တိင် *to carry on the head.* — Applied to burdens borne on the head, as ဟိုးသိတိင်, *four loads of firewood* (i. e. that can be carried on the head).

တူင် *a field.* — Applied to lowland rice-fields, as ၶ၊ ရွာ်တူင်, *six paddy fields.*

ထိပ် *an extended line.* — Applied to things long and straight, as တူးမ၊်ရွာ်ထိပ်, *five rows of trees.*

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ပန်း — Applied to highland rice-fields, as ၄်ဟဝ် ပန်း, *nine mountain rice-fields.*

ပျး — Applied to deities, ecclesiastics, rulers, and religious precepts, as လဝ်မုၼ်သွင် ပျး, *two priests;* ၽၼ် ငၢ်ၶံ ၵျ ပျး, *five kings.*

ဝၼ် — Applied to skeins, as ဟုည်ဝတ်ဝၼ်, *eight skeins of cotton.*

ဖၵ် *a separated portion, a piece.* — Applied to things cut or split, as မ၄်ၵျၵ် ဖၵ်, *six large pieces of bamboo.*

ဖိုည် — Applied to boards, as ဝိည်သွင်ဖိုည်, *two boards.*

ဖိုၼ် — Applied to books, articles of clothing, mats, &c. as သတ်သံဖိုၼ်, *three mats;* လိၵ်သိဖိုၼ်, *four books.*

မၵ် — Applied to knives, needles, hoes, &c. as လဝ်ဝတ် မၵ်, *eight dahs;* ၶ၁ ၵျ မၵ်, *five needles.*

မုၵ် *a company.* — Applied to men and animals, as ၶဝ်ၵျၵ် မုၵ်, *six herds of oxen.*

ၵွ် *a river.* — Applied to bodies of water, as ၼံၵွင် လိတ်ၵွ်, *seven rivers.*

ပွ် *a leaf.* — Applied to leaves, flat dishes, &c. as ဝၼ် ဝတ်ပွ်, *eight plates.*

လင် — Applied to buildings, as ၹိုၼ်သံလင်, *three houses.*

လဝ် — Applied to guns, as ၶွင်သိလဝ်, *four guns.*

လံ — Applied to boats, ၹိဝ်ၵဝ်လံ, *nine boats.*

လုၵ် — Applied to things conceived as round, or cubical, as mountains, fruit, cups, &c. as

လွၢ်သံလုၵ်, *three mountains;* မၵ်ၵၢဝ်ဝဝ်လုၵ်, *nine guavas.*

လုၼ် *a blossom.* Applied to things conceived as spread open, or capable of being spread open, as flowers, umbrellas, fans, as မွၵ်လိုတ်လုၼ်, *seven flowers;* ၽိသွင်လုၼ်, *two fans.*

လွၵ် *a spot, place.* Applied to apartments in a rice-field, chess-board, &c. as ၶၢသဝ်လွၵ်, *twenty apartments of a rice-field.*

လၢ် Applied to long things, as သဝ်ၵွၵ်လၢ်, *six posts.*

ၽိ Applied to bunches of plantains, as ဟူလူ်ဝဝ်ၽိ, *nine bunches of plantains.*

ၵၼ် *to place one above another in stories.* Applied to anything in stories, as ၵိုၼ်သံၵၼ်, *a house with three stories.*

ၵုၼ် *a head of grain.* Applied to grains, as ၶဝ်ငဵၵွၵ်ၵုၼ်, *six ears of corn.*

ၵုလူ် Applied to things conceived as round, or cubical, as mountains, fruits, eggs, as လွၢ်သံၵုလူ်, *three mountains.*

ၵူ *a hole.* Applied to openings, as ၿဝ်တူၵၢၵူ, *five doors.*

ၵၵ်ၸ် *a bundle.* Applied to bundles, as ၸိဝ်သီၵၵ်ၸ်, *four bundles of salt.*

ၵိုဝ် *a stock or branch.* Applied to branches of plantain fruit, as ဟူလူ်ဝဝ်ၵိုဝ်, *nine branches of plantain fruit.*

89. Some of these numeral auxiliaries may be used interchangeably, as လုၵ် and ၵုလူ်. မၵ်လွၵ်သံလုၵ်, or မၵ်လွၵ်သံၵုလူ်, *three oranges.*

90. Sometimes the noun itself is repeated as a numeral auxiliary, as ၽဵၵွၵ်ၽဵ, *six cities.*

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91. Common nouns employed to qualify a preceding noun are used adjectively, as ၶၼ်တွင်, *a brass cup;* ၵွင်ၵံ, *a golden umbrella.*

CHAPTER VIII.

Verbs.

92. Shan verbs may be either transitive, as ၵၼ်, *to love*, ဝ, *to destroy*, or intransitive, as ၶွၵ်, *to go*, or ၷု, *to be destroyed.* Some verbs are used in an active or passive sense, according to the demand of the context, without any change of form.

93. There is no formal conjugation of the verbs; but the accidents of mood and tense are expressed by the use of particles, the form of the verb never undergoing any change.

94. The following paradigm indicates the most common forms of the verb:—

ၶွၵ်	*go.*	Indicative,	Present Indefinite.
ၶွၵ်ယူ	*is going.*	"	Present Definite.
ၶွၵ်ဝၼ်	*has gone.*	"	Past Indefinite.
ၶွၵ်ဝၼ်ဝၼ် လ်ၶွၵ် လ်ၶွၵ်ဝၼ်	*has gone.*	"	Past Definite.
တၵ်ၶွၵ်	*will go.*	"	Future Indefinite.
တၵ်ၶွၵ်ဝၼ်	*will have gone.*	"	Future Definite.
ၶွၵ်တ	*go.*	Imperative.	
ပေၵ်ၶွၵ်	*if (I) go.*	Subjunctive.	
ၶွၵ်လ်	*can go.*	Potential.	

Remarks on Paradigm.

95. ယူ, *to dwell, remain*, affixed to a verb, denotes *present continuance*, or *existence* of an action or state.

ဝၼ်, affixed to the verb denotes what is *past* or *finished.* It may denote a completed act, or one whose commencement is completed, though the act still continues.

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ယင်ယင်, affixed to a verb, or လ၁ *to get, obtain*, prefixed to a verb, denotes an act *wholly completed* in the past.

တၼ်, prefixed to the verb, denotes future time. In colloquial language, it is pronounced ၵတ် and sometimes written thus. It is occasionally written လၼ် in books.

တၼ်——ယင် denotes a future act completed in the future.

ဝ့ is a strictly imperative affix. It is used towards equals and inferiors, but is disrespectful towards superiors.

ၵပၢ် is equivalent to the conditional *if*. ဝင် is also used in the same sense.

လ၁* affixed to a verb, denotes *can, be able*. With this form the negative sometimes precedes the principal verb, as ဢမ်ၶၢလ၁, *cannot go;* and sometimes is thrown between the verb and the particle, as ဝၢဢမ်လ၁ *cannot say*.

Other Verbal Particles.

96. These may be classified as follows: Assertive, Temporal, Imperative, of Number, Interrogative, Emphatic, Euphonic, and Qualifying.

Assertive Particles.

97. ဢိုၼ်, a simple assertive affix, colloquial, as မၢၼ်ၶၢဢိုၼ်, *he goes*.

ၵဝၢ် " " " polite.
ဟူလူ " " " like ဢိုၼ်.
လ၁ " " " " "
လူင် " " " " "
ယင် " " " " "
ၵၵၢ် " " " " ၵဝၢ်, most frequent in the northern Shan States.

* It will be noticed that several of the particles are spelled precisely the same. Their tones however are different. As the Shan has no tonal signs, their proper pronunciation must be learned by practice from a native.

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ထိုင် is an affix denoting familiarity, and often supersedes an assertive affix, as သွၢယဝ်ထိုင် for သွၢယဝ်ဢိဝ်, *he has gone.* In interrogative expressions, when affixed, it has only a euphonic power, as သွၢဢၢလိုၵ်ထိုင်, *where are you going?* But when prefixed, it has an emphatic sense, as ထိုင်သွၢဢၢလိုၵ်, *where are you going?*

Temporal Particles.

98. ၵၵ်ႇ *from the first of*, sometimes ၵ်ႇ alone, as ၵၵ်ႇဢိဝ် ၼၢမ်ၼၢင်ၶမ်, *from the first of his hearing;* in the colloquial, ၵ်ႇ often becomes တ်ႇ.

ဢဝ်, a verbal prefix denotes present time of doing, as မၢမ်ဢဝ်ဢိတ်, *he is doing.*

ဢဝ်, a verbal affix denotes the completion of an act before the beginning of another, as ၸိမ်ယဝ်ဢဝ်,မၢမ်ၽွမ်ၼသ်သွၢ, *having eaten, he slept.*

ၶံတၵ်, or ၶံတၵ်—ယဝ်, *about*, or, *on the point of*, denotes the near completion of an action or state, as မၢမ်ၶံတၵ်သွၢ, *he is about to go.*

တိုၵ် denotes present action, as တိုၵ်သွၢယူဝ်ၼေ, *he is going;* or the immediate future, as တိုၵ်ၵူတ်မၢးယဝ်, *he is on the point of arriving.*

ပ်ၢ်, with the negative before it, signifies *not yet*, as မၢမ်ၼံပ်ၢ် သွၢ, *he is not yet gone.*

ယဝ် denotes present continuance of being or action, as ယဝ် ၸိမ်ယူ, *he is still eating.*

လူသွၼ်, *again*, is mostly used with future particles, as မၢမ် တၵ်သွၢလူသွၼ်, *he will go again.* Sometimes it loses its distinctive meaning, and becomes simply a sign of the future.

Imperative Affixes.

99. ၵတ်, like တ, is strictly imperative and is used in addressing equals or inferiors.

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ၵၢ်, the same as ၵတ်။

လူ is more respectful than တ။

သၢမ်, သၢမ်ထိုး *သၢမ်တၢၵ္ၢ, †သၢမ်ထိုးတၢၵ္ၢ, are used in addressing deities, priests, and rulers, and also for conciliating equals.

ၵ်—တ is a causative imperative, indicating authority, as ၵ် ၶွၵ်တ, *make him go.* This combination is often used in a precative sense, as ၵ်မင်ဟလၢဒိးၶိုဝ်သူတ, *may a blessing be upon you.*

ၵ်—သၢမ် is a respectful, causative imperative.

ယၢၵဝ် or ယၢပ် is prefixed to the verb to denote a prohibition, as ယၢၵဝ်ၸိၼ်, *do not eat.* Sometimes an imperative affix is appended, as ယၢဝ်ဝတူၵ်တ, *do not look.*

ယၢမၼ် (from the almost obsolete verb ယၢ, *to do away with*), signifies, *suffer him* i. e. *do away with your opposition.* It is in constant use in the form ယၢမၼ်တ, *let him.* When used with a verb, it is affixed, as ၸိၼ်ယၢမၼ်, *let him eat.*

The first person plural imperative is formed by affixing the particle of number ဟၢၼ်, and the first person plural pronoun ၵဝ် to the verb, as ၶွၵ်ဟၢၼ်ၵဝ်, *let us go.* In colloquial language ၵဝ် only is usually affixed, as ၸိၼ်ၵဝ်, *let us eat.*

Of Number.

100. ဟၢၼ် denotes the plural, as ၵဝ်ၵၢတ်ဟ်ၶွၵ်ဟၢၼ်, *we will go.* It is frequently omitted in the colloquial, the idea of the plural being indicated by the subject of the verb.

Interrogative Particles.

101. ၹိဝ် direct interrogative affix, as မၢၼ်ၵၹိဝ်, *does he ~~love~~ loved?*
ၵၢ် " " " မၢၼ်ၶွၵ်ယဝ်ၵၢ်, *has he gone?*
ယေ် indirect " " မၢၼ်ၶွၵ်ၶၢလုၵ်ယေ်, *where is he [going?*

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* Sometimes written လုၵ်။ † Also written တိၵၢ် and တိၵၢ်။

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102. Several particles soliciting acquiescence may be inserted here. They are ၶေ၎, ၶ၎, လ၊ၶ၎, လုင်ၶ၎, တေၶ၎, as မၼ်လ၊ငိၼ် ယဝ်ၸေ၎, *he has obtained money, has he not?*

EMPHATIC PARTICLES.

103. လုင်လင် denotes emphasis, or considerable emotion, as မၼ်ဢိတ်ဢ၊လုင်လင်, *he does badly indeed;* ငိၼ်ဟဝ်ဢ၊ယဝ်လုင်လင်, *my money is lost, alas!* The words of this couplet are sometimes separated, as ၸပြတ်မၼ်ၼံလုင်ၼံလင်, *his sins are many indeed.*

မလၢ်မလ၎, is used like လုင်လင်, as ဢိၼ်မလၢ်မလ၎, *exceedingly tired;* ၵိၼ်မလၢ်မလ၎, *to eat inordinately.*

တေ၊ is intensive, as မၼ်ၶွၵ်တေ၊, *he goes* (i. e. with energy.) It is also used with words expressing number, as မၼ် သိဝ် ၵဝ်ၼံတေ၊, *he buys very many oxen.*

မူ is also intensive, as မိဝ်ၼ၊်ၼုံၼဲ့, *this hand is very delicate.*

EUPHONIC PARTICLES.

104. ၵ၎ is polite, as တင်ၼ၊်လီၵ၎ၸော၎, *the road is good.*

တၵ၎ is very respectful, and is used in addressing deities, princes, &c., as လၵ်ဢွၵ်လတ်လီလီတၵ၎, *thou speakest well.*

QUALIFYING PARTICLES.

105. Many of these particles are verbs. They are as follows:—

ဝုံ *to be enough*, as ဟူၼ်ထိဝ်ၼ၊်ၵိၼ်ဝုံယဝ်, *the men have eaten enough.*

ဟ၊် *to exert one's self*, သွၼ်ၶွၵ်ၵမ်၊်လေဝ်ငဝ်ၸော၎, *the king exerts himself to conquer the city.*

ၵၼ် *to be lazy, averse to*, as လုၵ်ဢွၼ်ၼ၊်ၵၼ်ဢိတ်, *the child dislikes to do.*

ၸေ *probably*, as မၼ်တဟ်ၸေတ၊်, *he will probably die.*

ၵ၊် or ၵို *to wish, desire*, as ဟဝ်ၵ၎ၵ၊်ဢွၼ်, *I want to see.*

ဢိၼ် *to return*, used to signify *again*, as ဢိၼ်ဢိတ်, *to do again.*

ငၢ် *to be easy*, as ဢိတ်ငၢ်, *to do easily.*

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ဝၼ် *to be able*, signifying inherent or natural ability, as မၢၼ်ဝၼ်သွၵ် *he is able to go, can go;* also, *to be skilled in, know how*, signifying acquired ability, as မၢၼ်ဝၼ်ဢိတ်ထိၵ်, *he is skilled in making books.*

သံ *again*, as မၢၼ်သံသွၵ်, *again he goes*, denoting a repetition of an action previously mentioned.

သိၼ် *to come to an end*, used to signify *wholly*, as ၶဝ်သၢၼ်ၵိၼ်သိၼ်ယဝ်, *the rice is entirely eaten up.*

လဵၵ် a verbal affix, denotes something accomplished by separation, as သွၵ်လဵၵ်ၽိင်ၼၢင်, *to go from that city;* ပၼ်လဵၵ်ခမ်ၼၢင်, *give the gold* (i. e. *from* the person asked).

တၢင်း *to be free*, at *leisure*, as ဢၵ်ၵၢၼ်းသံတၢင်းဢိတ်, *that person was not at leisure to do;* ၶဝ်ခၢသံတၢင်းသွၵ်လီ, *I cannot find time to go.*

တဝ်, used only with the negative ၼၼ်, signifies, *it is not necessary, there is no occasion*, as ၼၼ်တဝ်ယဝ်ၵွၼ်, *there is no occasion to be distressed;* ၼၼ်တဝ်သွၵ်, *it is not necessary to go.*

တေၵ် *to strike together*, as ၶဝ်လတ်တေၵ်ၵၢၼ်, *they talk together.*

ထုၵ် *to be proper, suitable*, as ထုၵ်ပိုၵ်ၼိုင်ၼၢင်, *it is proper to watch this house.* Sometimes ထိ is prefixed, as ထိထုၵ်ဢိတ် or ထုၵ် ထိဢိတ်, *it is suitable to do.*

ထိုၵ် *to be worthy, as* ဟုၼ်ဢၵ်ၼၢင်ထိုၵ်သံတင်တၢ်ဢော်, *this evil man is worthy to receive death.*

ထိုင်ဢွတ် *to arrive*, used to signify *until*, as ထိုင်ဢွတ်မၢၼ် သွၵ်, *until he goes.*

ၼင်ၵဝ် signifies *as usual, as formerly*, as, ၶဝ်တၢ်ၼင်ၵဝ်, *they write as usual.*

ပၼ် *to give*, used to signify *permission*, as ပၼ်သွၵ်သေၵဲ, *permit him to go.*

ဝၼ် *to become* i. e. *to be practicable*, as ၼၼ်ဝၼ်သွၵ် or ၼၼ် သွၵ်ဝၼ်, *it is not practicable to go.*

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ပေါ် *to be enough*, used like ဝံ့.

မိသည် denotes carelessness or fault, as မၢၼ်ဒိတ်မိသည်ယဝ်, *he did it* (i. e. through carelessness).

မေါ် *to know how to do, to be skilled in*, as မၢၼ်မေါ်တ်ိ လိၵ်, *he is skilled* in writing books. မေါ် is used interchangeably with the second definition of ဝၼ်.

ယပ် *to be hard, difficult*, as ဒိတ်ယပ်, *to be difficult to do.*

လိ *to be good, well.* မၢၼ်လိဢိၼ်ယၢယၢးဢွၵ်, *it is good for him to take medicine.*

လ်ၢ် *must*, as မၼ်းတၵ်လ်ၢ်ဒုၵ်းဢွၵ် *he must hunt for gold.*

ဝ်ၢ် *to place*, sometimes gives the idea of completeness to an action, as မၢၼ်ဒုံဝ်ၢ်မျၢးၼၼ်, *he covered that chatty.*

ဒုတ် *to dare*, as မၢၼ်ဒုတ်တိုၵ်ဢွၵ်, *he dares to fight.*

ဒုၼ် *ditto.*

ဒ် *to cause*, as ပေါ်ၵ်ၢ်ဒ်လုၵ်မၢၼ်ၶွၵ်ဝိင်, *the father causes his son to go to the city.* ဒ် is frequently used to express *in order to*, as ဒ်ၶွၵ်ဝိင်ယၢၼ်ဟုင်မၢၼ်ခိဒ်ဝိုင်ဢွၵ်, *in order to go to Rangoon, he went in* (lit. *rode*) *a boat.* လ်ၢ် may be affixed to ဒ် and signifies *in order to*, as ဒ်လ်ၢ်ၵေဒ်ဝိုၼ်လင်း၊ မၢၼ်ဆိုဝ်ၢ်သဝ်သိပ်သီလ်ိ, *in order to build a house, he bought fourteen posts.*

ၼၵ် *to aim at, intend to*, as ၼၵ်ဒိတ် *to intend to do.*

106. မၢး *to come* and ၶွၵ် *to go*, are appended to a verb to convey the idea of progress, as တၢၼ်မ်ၢ်ၼ်ယိုမၢးယူ, *the tree grows;* မာ်ၼ်ၢ် ၼၵ်ၶွၵ်ယူ, *the fruit rots.*

107. Possibility is denoted by the following idiom, ပေါ့မၢးတာ် မၢး။ပေါ့ၼံမၢးၼံမၢး, *he may come.* Lit. *If he comes, he will come. If he comes not, he comes not.*

Verbs used Substantively.

108. A verb in its simple form or in its relations of mode and tense, is often used in a substantive manner. ၼၵ်ၼ် with ဝံ or လိုင်

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are essential to express this use of the verb. Sometimes, especially in conversation these particles are omitted, but in considering the construction of the phrase, they are always to be understood, if not expressed.

သွား၌ကောင်းသည်ဟောသည်, *it is well that he goes* (lit. *this going is well*).

that မစားဘိုးထိုးဟစ်ခဲ့ကြသောငါ, *I know that he eats* (lit. *his eating I know*).

according as ဆင်သာမန်ဝန်ခံ၏ဆောင်ကြိတ်သောငါ, *it is well to do as he says.*

in the same manner as ထိုစာဆိုသာမှာ်ဟတ်လိမ့်၊ မိုတာ်လ်ဟတ်, *thou must read in the same manner as he reads.*

the reason or fact of * လွင်သာမှာ်ယဆိုးထိုး၊ ဟစ်ခဲ့ကြသော်, *I know the fact that he destroys others.*

do. လွင်ဘင်သာမှာ်ခွာ်ဟုးထိုးဟစ်ခဲ့ကြသော်, *I know that he loves men.*

do. † လုလ်ကြီ်မှာ်တော်လိာ်ထိုး၊ ဂစ်မုန်ဆ၊်ခုန်ကွန်သော်, *the priest dislikes his writing books.*

because ထိစ်သာန်ဟျာဆ၊်ဝိန်ဃလ်, *because this person is sick.*

do. ဟွပ်သာန် ရှိန်လုဃလ်, *because the house is ruined.*

while (lit. *in*) ခွဲသာန်ဟျာဝိင်, *while going to the city* (lit. *in going to the city*).

when ထိုင်သာန်တုာ်မ, *when he fell from the pony* (lit. *time of falling*).

do. ထိုင်ဆွာ်ဟစ်ခဲ့တုလ်, *when I shall look.*

do. ဂုင်သာန်မခုန်ဂြိတ် *when he does.*

before ဂုင်သာန်ဆံပါ်ဟျာ *before he goes* (lit. *time not yet going*).

after ဝါ်လင်သာန်ဂစ်ဟျာတမတါ်ယဝ်, *after Gaudama died.*

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* သည်ဖျင် is widely adopted into the colloquial from the Burmese အဝကြောင်း with precisely the same meaning as လွင်. † Sometimes written လို and လိုး.

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CHAPTER IX.

ADVERBS.

109. There are many Adverbs and words used adverbially which may be classified as follows :—

110. FIRST. ADVERBS OF PLACE.

(a) Interrogative, ဟုၵ်လဲ *where?* or *whence?* as မၢၼ်ၽွၵ်ဟုၵ်လဲ, *where is he going?* မၢၼ်လွၵ်မၢးဟုၵ်လဲ, *whence does he come?*

(b) Those formed by prefixing ဟုၵ်, as ဟုၵ်ၼႆ, *here;* ဟုၵ်ၼၢၼ်, *there;* ဟုၵ်ၽွၼ်, *outside.* တင်, ပုၵ်, ပၼ်, ၶၢ် are used in the same manner as ဟုၵ်, as တင်ဢိုၵ်, *above;* ပုၵ်လင်, *beneath;* ၶၢ်ၼၢ်, *before, ahead.*

111. SECOND. ADVERBS OF TIME.

(a) Interrogative ၶိၵ်လဲ, as တၢ်ၵိတ်ၶိၵ်လဲ, *when will he do it* (lit. *what time*) *?*

(b) Irregular forms in common use :—

ၶိၵ်ၼႆ *to-day.*
ၶိၵ်ဝၢ *yesterday.*
ၵံဝၢ *last evening.*
ၼိုဝၢ *yesterday morning.*
ၶိၵ်သိုၼ် *day before yesterday.*
ၵံသိုၼ် *night before last.*
ၼိုသိုၼ် *day before yesterday morning.*
ၶိၵ်ၵၢၼ် *to-morrow.*
ၵံၵၢၼ် *to-morrow evening.*
ၼိုၵၢၼ် *to-morrow morning.*
ၶိၵ်ၵိုၵ် *day after to-morrow.*
ၶိၵ်ဢိုင် *two days after to-morrow.*
တင်ဝၼ် *all day.*
ၶိၵ်သိၵ် *now.*

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တေၢလိဝ် *now.*
ယံလိဝ် "
တေၢမ်ၢ် "
လင်မ်ၢ် "
ဟံလိဝ် *immediately.*
မိုဝ်ဟ်ၢ် *just now* (past).
ဒိဟ်ၢ် *last year.*
ဒိဆွမ် *year before last.*
မိုဝ်မၼ် *then, at that time.*
မိုဝ်ၵၢလယံမၼ် " " "
ပေၢ်ထဝ် *soon.*
ဆံဒိုင်ဖွၢ် "
ဖွၢ်လူဖွမ် *presently.*
ဟံး *again, once more.*
သံး " " "
ထိုင်း " " "
မေး " " "
ဆွမ်ၶ်ၢ် *before.*
ဆွမ်တင် "
ဟံထိုမ် *afterwards.*
ပွတ်ထိုမ် "
ဟဝ်ထိုမ် "
ဒိုင်ယဝ် *long* (time).
ဒိုင်ဒိုင် " "
ယေ်ဟဝ်ယေ်ပွတ် *sometimes.*
ယေ်မိုဝ်ယေ်ယံ "
ယေ်မိုဝ်ယေ်ပွတ် "
မင်ဟဝ် "
မင်ပွတ် "
မင်ဟံ "

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မင်တိ *sometimes.*
ပွၼ်ဢၼ်လၢ်ဝၢ *many times, often.*
ဢၼ်ၵူလၢ်ဟဝ် " " "
တၢ်သေ *continually.*
သေသေ "
ဢၼ်ထတ် "
ဢၼ်ပျုတ် " (from the Burmese မပြတ်).
ဟူဟ်ဟၢသိုဝ်သိုဝ်တဝ်တဝ် *forever.*

112. THIRD. ADVERBS OF MANNER.

(a) Proper Adverbs, as လၢ်လၢ်, *in vain;* တိတ်ဢိတ်, *certainly;* ၼင်ဟၼ်, or ၼင်ဟၼ်ဟၼ်, *together.*

(b) Single Verbs used as Adverbs, as မၼ်ၵိတ်ၵၢ်, *he does wickedly.*

(c) Single Verbs reduplicated, as မၼ်လတ်ငၢ်ငၢ်, *he speaks easily;* မၼ်လိၵ်ဢိုဢိုဢို, *the pony runs quickly.* Sometimes Adverbs of this class have an emphatic force, as လုၵ်ဆွၼ်ၼၢ်ၵိတ်လိလိ, *the child does very well.*

(d) Compound roots reduplicated, as လိလိၵံၵံ, *well;* ၵိုဝ်ၵိုဝ်ၵွင်ၵွင်, *truly;* တိတိတေၢတေၢ, *in great variety;* ဢိတ်ဢိတ်ဆွတ်ဆွတ်, *very small and abundant.*

(e) Compound roots separated by the reduplication of the verb modified, as မၼ်ၵိတ်ၵၼ်ၵိတ်ဝၢ်, *he works quickly;* ဟေၢ်ဝၢ်တွဝၢ်ဢိုဝ်, *this person speaks ambiguously.*

113. FOURTH. ADVERBS OF NUMBER. These are formed by cardinal numbers prefixed to ဟံ, ပွၵ် or ဟဝ်, *a time*, as သွင်ပွၵ် or သွင်ဟဝ်, *two times.* There is an exception to this rule when *one time* is to be indicated. Then the cardinal is affixed as ဟံးၶ, ပွၵ်းၶ or ဟဝ်းၶ. The form သေဟံ, သေပွၵ်, သေဟဝ်, ဟံလိဝ်, ပွၵ်လိဝ်, and ဟဝ်လိဝ် also denote *once.*

114. FIFTH. ADVERBS OF COMPARISON.

ရိၼ်ဟၼ် *the same*, or *alike.*

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ထိုင်လိပ်ဟာ၌ *the same* or *alike.*
ဤထိပ်ဟာ၌ " "
ပိဉ်ဟာ၌ *equally.*
ထိုင်ဟာ၌ *differently.*
ဂ္ဂံ *rather* or *about.*
ဟိုည် *very*, prefixed, infrequent.
ဒိုည် " "
ဟွတ် " " infrequent.
တေ် " affixed.
ဒါ " "
ဆိုလ် " "
ဟျာ " "

115. SIXTH. ADVERBS OF NEGATION. These are ဆံ and မဝ် which are prefixed to the Verb, as ဆံသိ, *it is not good;* မၢ်မဝ်ဒွၢ်လပ်, *he does not sleep.* The affix ဟွ၊် or ဟုည်, is much used, as ဟုၢ်ဒၢ်ဆံဒိတ်ဒု၊်ဟွ၊်, *this man acts not badly.* In polite conversation ဒါ is inserted before ဟွ၊်, as မဝ်ဝ်ဒါဟွ၊်, *it is not true.*

တွၢ်, သူ and ယံ, with the negative prefixed, signify *never*, as ဟုၢ်တၢ်ဖွတ်ဒၢ်ဆံတွၢ်ဒုၢ်သင်ဟွ၊်, *this blind man never saw any thing;* ဒဝ်ဆံသူလတ်ဒင်ဒၢ်, *they never speak thus;* ဟိုၢ်ဆံယံဒုဝ်မုဉ် ဒိုဒၢ်ဒၢ်, *the rain never leaks through this roof.* သေ်ပွဟ် and သေ်ဟဝ် are frequently added to give emphasis to the assertion, as ဆံတွၢ်ဒိတ်သေ်ပွဟ်, *he never did it once.*

116. SEVENTH. PRONOMINAL ADJECTIVES USED ADVERBIALLY.

ဒင်ဒၢ်, ထိုင်ဒၢ်, *thus.*
ဒင်ဒိုဉ်, ထိုင်ဒိုဉ်, ထိုင်ဒင်ဒိုဉ်, *how?*
ဒံလ်, လ၊်(ဆာ်), *how many?*
ထာ်ဒၢ်, *so much.*
ဂူ *every*, as ဂူဝဒ်, *daily;* ဂူတီဂူလိလ်, *everywhere.*

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ယေ *each*, as ယေပွၵ်ယေပွၵ်, *each time;* ယေပွၵ်ယေ ၼိတ်, *each time a little.*

A frequent use of the Verb ၵိတ်, *to do*, with some of this class of Adverbs, and also with the Pronoun သင်, may be noticed in this connection.

ၵိတ်ၵိုင်လေ *why? wherefore?* as ၵိတ်ၵိုင်လေၶၢဝ်ၶၢၼ်, *why do you go there?*

ၵိတ်ၼင်ၵိုင် *why? wherefore?*
ၵိတ်သင်လေ " "
ၵိတ်သင်လေ——ၼင်ၵိုင်, *why? wherefore?*

117. Miscellaneous.

ဝေၢ်, *also*, as မၢၼ်ဝေၢ်ၶၢဝ်ယဝ်, *he also has gone.*
ၶွၵ် or ဟုၵ်, *only.*
သေ်ၼိတ်, *a little.*
ၼိတ်း၊, *very little.*
ယေ်ၼိတ်ယေ်ၼိတ်, *little by little.*
ၼိတ်ၼိတ်ၼွၼ်, *a very little.*

ၼွၼ်, a diminutive ending is used to denote a very small amount, as ထိၵ်လိၵ်ၼွၼ်, *very small.*

ပိုၼ်, *to arrive*, is used adverbially in the sense of *very*, as လိၵ်ပိုၼ်, *very small;* ယၢပိုၼ်, *very large.*

Just enough and hardly that, is expressed by the phrase ထၵ်ပေၢ်ဆံပေၢ်။

CHAPTER X.

Prepositions.

118. A few words are simple Prepositions; but many words used as Prepositions are Nouns or Verbs.

119. Simple Prepositions.

ၶွပ် *on account of.*
ၵွၼ် " " "

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တင် *with, by means of.*
လုၵ်, ထိုင် or ထိုး, *together with.*
လုၵ်တင် " "
ဟံ *according to.*
ၵဝ် *to* (dative prefix.)

120. NOUNS USED AS PREPOSITIONS.

ၼိုင် *upper portion,*	*above, over.*
တွဵ် *under portion,*	*under, beneath.*
ၼၢ *face,*	*before, in front of.*
ၼွၵ် *outside,*	*without, outside of.*
ၼွဵ် *inside,*	*within, in.*
လင် *back,*	*behind.*

To the six Prepositions just mentioned, ဟၢ, ပၢ်, တင်, ပၼ် and ၵၢ်ˀ are frequently prefixed without affecting the meaning.

ပုၼ်ˀ *a part,*	*for.*
ၵူ်ˀ *nearness,*	*by, near, about.*
ဟင် *middle space,*	*between, betwixt.*
ၽိင်ဟင် "	" "
ပွင် "	" " (infrequent).

121. VERBS USED AS PREPOSITIONS.

ဢမ် *to be among,*	*in the midst of.*
ၸံ *to be near,*	*near.*
ပုၼ်ˀ *to be beyond,*	*beyond.*
ၽိင်ဟၼ်ˀ *to be equal,*	*equal to.*
ၼိုၼ်ဟၼ်ˀ *to be the same or like,*	*like.*
ထိုင်ၵူတ် *to arrive,*	*until.*
လုံ *to be under,*	*below, beneath.*

122. ၵၼ်ထေၼ်, *until,* composed of the noun ၵၼ်ˀ, *a story, one in a series,* and ထေၼ်, *to strike together,* is used chiefly with nouns denoting *time.*

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123. The pronominal adjective ၵၼ် is used as a preposition, *in accordance with.*

124. တၼ်တၢင်, *a substitute,* is occasionally used to denote *instead of.*

125. *Concerning* may be expressed by လွင်, တင်, လုၵ်, ၵူ၊ or some of their combinations, as လွင်တင်, လုၵ်ၵူ၊

CHAPTER XI.

Conjunctions.

126. As in the case of Prepositions, there are proper Conjunctions and words used in a conjunctive sense.

127. Copulative Conjunctions.

တင် *and* (lit. *with*).
ၸိၵ် *and.*
ၸိၵ်တင် *and.*
ၵေ် *and.*
တင်—တင်, *both—and.*
ၵေ်သင်—ၵေ်သင်, *both—and.*
ၶွၵ်ၼိင် or ၶုၼ်ၼိင်, *besides, furthermore.*
ပၵ်ၼိင် " "
ဖွၵ်ၼိင် " "
ပေၢ်ၼိင် " "
ၶွၵ်လၵ် " "
ဖွၵ်လၵ် " "
ထိင်သေၵ် *moreover.*

128. Adversative Conjunctions.

ၶွၵ်ၵၢ် or ၶုၼ်ၵၢ်, *but, although.*
ဒိၵ် *though.*
ဒိၵ်ဝၢ် "

ဝိက်ဘိ *though.*
ဝိက်လက် "
ဝိက်သံ "
ဝိက်သံ—သေ်ကေါ့ "
ဝိက်သံ—ကေါ့ယါ့ "
ဝိက်ဢၢ်ကေါ့ *nevertheless.*
ဢွၵ်ဝါ့ "
ဢွၵ်ဝါ့ဢၼ်ၼ် "
ဢွၵ်ဝါ့ဢၼ်ၼ်ကေါ့ or သေ်ကေါ့ "
ဝိက်ဝါ့ဢၼ်ၼ်ကေါ့ "
တေါ့ဝါ့ဢၼ်ၼ်ကေါ့ "
ၵုံဝါ့ဢၼ်ၼ်ကေါ့ "
သေ်လၢ်, *to grudge,* "
ဢံဢၼ်ၼ် *or, on the contrary* (lit. *not that*).
ပေါ့ဢံဢၼ်ဢဲၼ် *or* (lit. *if not that*).
တင်—လွင်လေ်သင်—တင်—လွင်လေ်သင်, *either—or.*
ကေါ့ယါ့——ကေါ့ယါ့, *whether—or.*

129. Illative Conjunctions.

ဝိၵ်ဢၢ်လေ် *therefore.*
ဝိၵ်ဢၢ်ဢင် "
ဢွပ်ၵ်ဢၢ် "
ဢွပ်ၵ်ဢၢ်ဢင် "
ဢိုးလ်ဢူ "
ဒီးဢင်ဢၢ်လေ် " (lit. *it being thus*).
ပေါ့ဝိၵ်ဢင်ဢၢ် " (lit. *if it is thus*).

130. Telic Conjunctions.

လွင်ဢင်ၵိုဝ် prefixed to the future tense, *that.*
ဢင်ၵိုဝ် " " " " "
ၵ် *that, in order that. vid.* § 104.
ၵ်လၢ် " " "

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131. CONDITIONAL CONJUNCTIONS.

ပေါ့ *if.*

သင် "

132. The conjunctive relations expressed in English by *when, because,* &c. are noted in § 107.

CHAPTER XII.

INTERJECTIONS.

133. Some of the most common particles used as Interjections are the following:—

ဟတ်ဟ့, *fortunate!* as ဟတ်ဟ့ ဟဝ်ခ့ဝ်ဢိ ဢွ့ တင် ၼၼ်, *fortunate! I did not go that road.*

ခိုည်ဢေ်, *alas!* as ခိုည်ဢေ်မၼ်ဢိုၼ်ခိၼ်ခဝ်ပွာ်ၼၼ်, *alas! he did not eat rice that time.*

သ့ထူ, (Burmese သာဓု) *well done.*

ဢၼ်, *there!* pointing to an object.

ငယ့, *here, take it!*

ယော်, *thus!*

ငှ်, expressive of disapprobation.

ဢာလုဝ်, expressive of surprise or distrust.

ဢာလုဝ်လုဝ်, expressive of much surprise or distress.

ဢုဝ်, *O!*

ဢော့, *O!*

ဢော်, polite, expressing approbation.

ဢိုဝ်, familiar, expressing approbation.

CHAPTER XIII.

SYNTAX.

134. The Syntax of the Shan language is very simple. The absence of declension and conjugation removes the necessity of complicated

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rules such as characterize the Syntax of European languages. A few general rules may be given which will aid the student.

NOUNS.—Number.

135. Nouns in the singular number, when joined together, often take the plural affix, as ပေါ့ငမိလို့, *father and mother.*

136. A noun is often used without any affix, and the number is left to be determined from the connection, as မိုဝ်ဢာန်ဟုၵ်ထိုၵ်ၵူတ်ဗိဝ်မိုဝ်ဢမ်း၊ ဒဝ်ယူဟ့ၢ်ဢၼ်သွင်ထိုၵ်ဢေါ့, *when the soldiers arrived at Monai, they remained there two months.*

137. When a general proposition is made, a noun in the common number is usually employed, as ဟုၵ်ဝဝ်တ်ဢေါ့, *man is mortal;* ထိုဝ်ထိုဝ်တေတေ, *tigers are very fierce.*

Gender.

138. In a general proposition nouns of common gender, as well as of common number, are sometimes employed, as သုဝ်ၵ်ယဝ်, *sheep have disappeared.*

Case.

139. Nouns in the nominative case usually precede the verb, as ဢံဢမ်ထိုၵ်တေ တေ, *the water is very deep.* Occasionally they follow the verb, especially in cases of emphasis, as မီးဟုၵ်သွင်ဟ့ၢ်ဟ့ၢ်ပုၵ်, *there are two men yonder.*

140. Nouns in the possessive case follow the noun on which they depend, as ၵိုၵ်ဟုၵ်ထိုဝ်ဢၼ်ယွၵ်ယဝ်, *the house of those men is ruined.*

141. Nouns in the dative case, without any dative particle prefixed, follow the verb, as ပၼ်မၼ်ၶိုၵ်ဢမ်ဝ်တ, *give him this money;* ဢံမိုၵ်ဢမ်ပၼ်မၼ်တ, *give him this ink.* Nouns in the dative with the dative particles ၵဝ် or တိ prefixed, also follow the verb, but if an ac-

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cusative is introduced, they follow the accusative, as လတ်ဂှံၼ်ၵၢင်မၼ်တ, *tell the words to him.*

142. Nouns in the accusative case may follow the verb, as လဵၵလၢမ်ၽေၵ်တ်ိသိဟ်ၵူလိုဝ်ၵူဝိုင်ဢေၢ်, *the scribe is skilled in writing books of all kinds;* or may precede the verb, as သံၼ်ၽၢဝ်ၵွၵ်တီၶဝ်ဟၢၼ်တ, *carry the gold to them.* When လိုဝ် is used, the noun in the accusative usually precedes the verb, as ငိၼ်ၶံရတ် တၼၵ်လွ် လိုဝ်ဟူလဟ်ဢဝ် သိုင်ဝ်ၼ်ငွ် ထိၼ်ပုၼ်, *thieves concealed silver, gold, and gems, in the jungle.* Sometimes လိုဝ် precedes the sentence, and the noun in the accusative follows the verb, as the following sentence from the Thoot Nigban shows; လိုဝ် ဢံ ဟ်ၢ် လဝ် လိုးဢ ယူ ဟံ သိၼ်, *he did not exert himself to be skilled as to religious duty.*

143. Nouns in the ablative case usually follow the verb, as မၼ်ဆွၵ်ဟၢတီရိုၼ်ပုၼ်, *he went out of yonder house.*

144. The vocative particles are frequently omitted.

Pronouns.

145. The Syntax of the Personal Pronouns is similar to that of the Nouns.

146. ၵဝ် is sometimes used with nouns to form a plural, as ဟုၼ်ၵဝ် *we men.*

147. The Relative Pronoun ဢၼ် may be affixed to its antecedent, as တုၼ်မ်ၢဢၼ်ယဝ်ၼ်, *the tree which is large;* or it may precede the word on which it depends, as ဢၼ်ဆုပ်ိုင်ဒိုင်တၢ်ၶၢၼ်ၵေၢ်ၶံမၼ်ၼ်, *the Burman King who rules Shanland.*

Adjectives.

148. Adjectives are placed after the nouns to which they belong, as ရိုၼ်ယဝ်, *a large house;* ၶံလိုင်, *red gold.*

149. Adjectives from the Pali form an exception, and are placed before the nouns to which they belong, as ဢၼၼ်တတၼ်ၸဝ်, *infinite power.*

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150. The numeral ၁, *one*, is sometimes used to denote completeness in a round number, as သီၵၼ်း၁, *four thousand.*

VERBS.

Voice.

151. There is no distinction in the form of verbs to denote the active and passive voices, as there is in the English language.

152. Many verbs are active or passive in sense according to the demand of the context.

153. A kind of passive is expressed by the use of the verb ၶံ, *to suffer, receive*, and a verbal substantive, as လုၵ်ဢွၼ်ၼၢ်ၶံတဵတယိတ် ဝၢၼ်, *this child received a beating*, i. e. *was beaten.*

154. ထိုင် or ၵွတ်, *to arrive*, are used to denote a passive signification, as ဟူၼ်ၼၢ်ၵွတ်တဵတလုတဵထိုဝ်ယဝ်, *this man has arrived at destruction*, i. e. *is destroyed.*

155. ၵိုၼ်, *the mind*, affixed to a verb often gives a passive signification, as မၢၼ်ထုၵ်ၵိုၼ်, *the pony is frightened* (lit. *falls as to his mind*); ယဝ်ၵိုၼ်, *to be distressed.*

Mood.

156. In the use of the subjunctive mood, the particles ဝံ or ထိုင် may be omitted. They serve however, when used, to indicate unmistakably the close of the conditional clause.

157. There are two words, ဝဵင် and ဢၼ် used to express the *ability* denoted by the potential mood, as ၼံဝဵင်ဝ၊, *cannot tell*; ၼံၵွတ်ဢၼ်, *cannot do.* ဝဵင် is more generic than ဢၼ်, when thus used, and may denote natural possibility; while ဢၼ် denotes moral or physical possibility.

158. That form of the potential mood which denotes *necessity* is formed by inserting ဢၼ် between the verb and its future prefix. In the negative form, the future prefix is omitted, as ၼံဢၼ်ၶွၵ်, *must not go.*

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159. The simple form of the verb without any particle affixed, is often used as an imperative.

160. There is no form of the verb which can be called an infinitive. Some constructions require to be rendered in English by an infinitive, as ထိၵၢတိၵူၼ်ၶမ်ၶၼ်, *it is well to go to that house;* မၢၼ်မၢး ထိလူၼ်ၵဝ်ဢၢ, *he comes to visit me.*

Tense.

161. The Present Indefinite, by itself, denotes the existence of action in its most indefinite manner. In connection with other clauses of a sentence, it may denote,

(a) present time,
(b) time as indicated by the English imperfect tense.
(c) future time.

162. The Present Definite denotes action as going on in a definite manner. In connection with other clauses of a sentence it may denote,

(a) present time,
(b) time as indicated by the English imperfect tense.
(c) future time.

163. The Past Indefinite denotes action completed with reference to present time. The act itself may be completed, or its commencement only may be completed, and the act be going on still. It may be used in the sense

(a) of the English perfect tense.
(b) of the English pluperfect tense.

164. The Past Definite denotes action wholly completed in the past. It is more generally used in the sense of the English pluperfect tense than in that of the perfect tense.

165. The Future Indefinite denotes future action. It may denote in connection with other clauses of a sentence,

(a) action at any future time,
(b) action about to take place,
(c) occasionally, action best expressed by the English word *should.*

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166. The Future Definite denotes future action completed in the future. It may denote,

(a) the English future perfect tense,

(b) the English pluperfect tense of the potential mood.

167. There is no distinct Participial form.

Miscellaneous Remarks.

168. In quotation, the verb ဝၢ်, *to tell*, *to say*, is both prefixed and affixed to the words quoted, as မၢၼ်ဝၢ်၊ ဟဝ်တၵ်ၵွၢ်ၵၢၼ်၊ ဝၢၼ်, *he says I will go there.* Frequently the final verb is omitted.

169. There is no particle to express *without* in the Shan language. It may be expressed sometimes by a verb in the negative preceding the principal verb, also in the negative, ၸံထုၵ်လုၼ်၊ တင်ၼ်ၸံၵွၢ်လ်ဵ်, (*I*) *cannot go this road without meeting robbers.*

Adverbs.

170. Adverbs are generally placed after a verb, as မၼ်ဵ်သိုၵ်ဟိုဟိ, *the pony runs fast.*

171. Adverbs of time are sometimes placed before, and sometimes after the verb, as တေၢ်သိဝ်ၸံၵွၢ်လ်ဵ်, *now* (*I*) *cannot go.*

172. Adverbs are placed after adjectives to intensify their meaning, as ၵဝ်ၵ်ဵ်တေတေ, *very ugly.*

Prepositions.

173. Prepositions always precede their nouns, as ၼွဝ်လွ်ဵ်, *on a mountain*; ၼွၼ်ၵူၼ်, *in a house.*

174. The preposition ၼွၼ်, *in* or *at*, is frequently omitted, and an emphatic ၼဵ်, for a *near* object, and ၼၼ်ၼ် or ပုၼ် for a *remote* object, supplies its place. Thus, for ၼွၼ်ဝဵင်တွင်ၼူၵူၼ်ၽိးၼံ, we have ဝဵင်တွင်ၼူၼဵ်ၵူၼ်ၽိးၼံ, *in Toungoo there are many houses.*

Conjunctions.

175. Conjunctions are placed at the beginning of the members of a sentence which they unite to other members, as ပေၢမၢၼ်ၵွၢ်လံ၊ လီယဝ်, *if he goes, it is well*; ဟူၼ်သိုဟ်ၵွၢ်လေၵၢဝ်တ်ဵ်ဟူၼ်သံဟေၢ်, *a soldier goes and kills three men*; ဟိုဂ်ဵ်ၶိုတဝ်ဟိုယိဝ်လိ, *men and women.*

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Interjections.

176. Interjections are used with more frequency than in English.

CHAPTER XIV.

Couplets.

177. Couplets of words used to express a single idea, are numerous in the Shan language. They are used to give beauty to the style, and often conduce to its perspicuity.

178. Couplets may be divided into several classes:—

1st. Couplets in which both words are of the same signification; as

ထီၵဲ *to be good.*
လွၵ်ႈတူလ် *to look at.*
ထိုင်ၵူတ် *to arrive at.*
သိုဝ်ၸျုၵ် *to be happy.*
လုထိဝ် *to be destroyed.*
မၵ်ၵိၼ်မၼ်ၶဝ် *stones.*
ပုၼ်ထိုဝ် *to transgress.*
ၸိုင်ထိုင် *to trust.*
ၵုဝ်ဒိၼ် *to be filthy.*
ၵၵ်ဒိၵ်လ် *to hinder.*
ၵဝ်ၵေၵ် *to be skilled in,*
ရတ်ၵဝ် *to be pure.*
မၼ်ခိုင် *to be firm, stable.*

2nd. Couplets in which the words are related in meaning, but the weaker word of the couplet loses its signification in that of the stronger; as

ၵၵာၼ် *to understand.*
တိၸၢဝ် *to arrest.*
ၵိၼ်ၸၢဝ် *to listen to.*

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ၸၼ်ၵၼ် *to prostrate one's self.*
ၵၢၼ်ၽိၵ် *to be wicked.*
မိုထၢ *to watch for.*
ၶံၼ်ၼ် *to receive.*

3rd. Couplets in which the particular signification of either word is not retained, but the general signification of both is represented; as

လိၼ်ၽိင် *the world.*
ဒိၼ်ၼွင် *brethren.*
လုၵ်လၢၼ် *descendants.*
ယွၼ်ၵူင် *to be spacious.*

4th. Couplets in which words of the same meaning are separated by the repetition of the word on which the couplet depends; as

ၼွၵ်ထိုၼ်ၼွၵ်ၶိုဝ် *in the jungle.*
ၵိတ်ၶၼ်ၵိတ်ဝၢ် *to do quickly.*
ၼၢၽိဝ်ၼၢယံ *every time.*
ၼၢၵၢဝ်ၼၢယံ "
ၵိတ်ၵတ်ၵိတ်ၵၼ် *to do bravely.*

5th Couplets in which words of related meaning are sepaed by the repetition of the word on which the couplet depends; as

ၸဝ်ၼၵ်ၸဝ်ၼၢ *heavy burdens.*
လိဝ်ၵၢလိဝ်ၶၼ် *to understand quickly.*
လွတ်ဝၼ်လွတ်ၽိင် *to spread throughout a country.*
ဒိၼ်ဒိၵ်ဒိၼ်မွတ် *to be fine, like seeds.*
ၼၢၼ်ဟိုၵ်ၼၢၼ်ၸဝ် *what is white.*
တိၵ်ၵၼ်တိၸုပ် *food.*
သွၼ်လိၵ်သွၼ်လ် *to study books.*

6th. Couplets separated by possessive pronouns; as

ၵိုၼ်မၼ်ငဵမၼ် *his house.*
ပိင်မၼ်ၵၼ်မၼ် *its branches.*
လုၵ်မၼ်လၢၼ်မၼ် *his descendants.*

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7th. Double couplets, in which all the words are related in signification; as

သိုပ်သိုပ်တပ်တပ် *continuously.*

လိတ်ထံလိတ်တူလ် *to examine, investigate.*

မုင်ထၢမွင်ထၢ *to hope for.*

8th. Double couplets, in which the words in either couplet are related in meaning, but the members of the couplets are separated and follow each other alternately; as

လုၵ်ပူပၵ်ပေၢ *time of our ancestors.*

9th. Couplets in which the words have no signification when used separately; as

သွပ်သိပ် *to whisper.*

လွၵ်ထိၵ် *rolling, as a vessel in the water.*

လုင်လင် *intensive affix.*

10th. Compound couplets, in which the words have no signification when used separately; as

တိတိတေၢတေၢ *in great variety.*

ၶွၵ်ၶွၵ်ၸိၵ်ၸိၵ် *doing a little here and there amid abundance of work.*

ၼတ်ၼတ်ၼိတ်ၼိတ် *squeakingly, like a door.*

CHAPTER XV.

Idiomatic Constructions.

179. Besides couplets there are some Idiomatic Constructions which it is proper to notice, as they are of daily occurrence in the use of the language. The following paragraphs embrace the most common.

180. ၵူၼ်, *man*, is frequently used in the composition of words, as ၵူၼ်ၸိုင်, *countryman*; ၵူၼ်လွၵ်, *a messenger*; ၵူၼ်ၵိုၼ်ၵူၼ်ထေၢ်, *a member of a household*; ၵူၼ်ၵိုပ်, *a boatman*; ၵူၼ်ၵုပ်, *a porter.*

181. မၢ်, *fruit*, is always used in specifying the names of different fruits, as မၢ် လွၵ်, *an orange*; မၢ် မၢင်, *a mango*; မၢ်မုၼ်,

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a peach; မၵ်မၼ်, *a cherry*; မၵ်ဢိၼ့, *an apple*; and also of many vegetables, as မၵ်ပၵ်, *a pumpkin*; မၵ်ၸိုဝ်, *the brinjall.*

182. မၢ်, *a tree* or its cognate တူၼ်, *a tree*, are always used in specifying the names of trees, as မၢ်ဝၵ်, *the pine tree*; မၢ်ၵူင်, *Ficus Indica*; မၢ်သၢ်ထဵ်, *the paper tree*; မၢ်ၵၵ်, *the black-varnish tree*; တူၼ်မၵ်လဝ်, *the jack tree*; တူၼ်ၶဝ်, *the rice plant*; တူၼ်မၵ်ဝၢင်, *the mango tree.*

183. ဢမ်, *water*, is frequently used in composition, as ဢမ်ဢိုင်, *honey*; ဢမ်ၽူင်, *tea*; ဢမ်မၼ်, *oil*; ဢမ်တၢ်, *tears*; ဢမ်ဢဵ, *milk*; ဢမ်တူၼ်, *sap*; ဢမ်မိုၵ်, *ink.*

184. ဢမ် is prefixed when any body of water is mentioned, as ဢမ် ၵူင်, *a river*; ဢမ်ပင်လၢ်, *a sea*; ဢမ်မေၵ်, *a well*; ဢမ်ၼွင်, *a lake*; ဢမ် ဟူင်, *the Salwen.*

185. In the use of many verbs ဢမ် is affixed, as ဢၼ်ဢမ်, *to bathe*; လံဢမ်, *to dive*; လွင်ဢမ်, *to float down a stream*; လုၵ်ဢမ်, *to swim*; သုၵ် ဢမ်, *to wash*; ပူၵ်ဢမ်, *to float on the surface.*

186. Sometimes verbs are doubled to express frequency of action, as ၶွၵ်ၶွၵ်မၢးမၢး, *to be continually going and coming.*

187. *To be free from*, is expressed by the verb လွတ်, *to be free*, and the preposition တင် *with*, as မၼ်းဝင်လွတ်တင်တင်တၢ်, *he is free from death*, i. e. *immortal.* တင် may be omitted, ဟေၵ်လွတ်တင်မၢ် လိၵ်ဒိၵ်, *this person is free from sorrow.* ဆံဝိး is used in a similar way, as တေ်ဂတိသုတ်ဆံဝိး, *without beginning or end*; တင်ဢိင်၊ တင်ထဝ်၊ တင်တၢ်ဆံဝိး, *without sickness, old age, and death.*

188. *Nothing* is expressed by a circumlocution, embracing a negative, a verb, and an interrogative pronoun, as ဆံဝိးသင်ၵွၢ်, *there is nothing*; ဆံၵၢသင်, *(he) seeks nothing*; ဟဝ်ၵၢဆံလတ်သင်, *I said nothing.*

189. In questions asking *whence*, the verb လုၵ်, *to arise*, is frequently inserted, as လုၵ်မၢးဟၢထိ, *where does he come from?*

190. In many cases where the preposition *with* would be used in

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English, the verb ၸၼ်, *to take*, is employed, as မၢၼ်ၸၼ်ဝိၼ်ၵွတ်ၵူၼ်ၸိုဝ်ၼၢ်, *he lines this jacket with cotton cloth*; ဢွၵ်ၸၼ်ပိုၼ်သိုဝ်ၵိုၼ်ၼၢၼ်ဢၼ်, *this person bought that house with money.*

191. The following correlative construction is frequent, ယိုၼ်ဝၢ် ဢွၵ်ၼၢၼ်————ဢွၵ်, as ယိုၼ်ဝၢ် ဢွၵ်ၼၢၼ်လတ် ဢုၼ်ထိုဝ်ၼၢ်, ဢွၵ်ၼၢ်ၼၼ်သိဢွၵ်, *whoever speaks such words, is not a good person.*

192. An idiom denoting *uncertainty* is expressed by the affirmation and denial of a thing in the same sentence, as ၸၢၼ်ၵူၵ်၊ ၵူၵ်။ ၸၢၼ်ၼၼ်ၵူၵ်၊ၼၼ်ၵူၵ်, *those who go, go; those who go not, go not*, i. e. *some may or may not go.*

193. *Many times*, denoting an indefinite number, may be expressed by ၼၼ်လၢ်ဝၢ်, *cannot tell*, as ပွၵ်ၼၼ်လၢ်ဝၢ်, *many times*; or, by ၼၼ်ၵူ, *not know*, as ၼၼ်ၵူ လၢ်ပွၵ်, *many times*; ၼၼ်ၵူလၢ်ထိုဝ် လၢ်ခိုဝ်, *many times*; ၼၼ်ၵူလၢ်ပွၵ်ၼၼ်ၼဝ်ၼၢၼ်လၢ်ဢၼ်ၼၢ, *many times.*

194. The expression တၵ်တၢ်, *shall die*, is used to denote any excessive feeling, as ၸူၺ်တၵ်တၢ်, *happy shall die*, i. e. *very happy*; ၵိုဝ် တၵ်တၢ်, *tired to death*, i. e. *very tired.*

CHAPTER XVI.

Poetry.

195. The Shan language favors poetical composition by the modulation of its tones, and the abundance of its synonyms. Almost all religious books are written in a metrical style, and are called သိၵ်ၵွၵ်, i. e. books in the preaching style. These books are divided into two classes, viz: သိၵ်ဢုပ်ပွတ်, i. e. books in whose composition redundant words are not extensively employed; and သိၵ်ဢုပ်ယဝ်, i. e. books in which many synonymous words are inserted, for the purpose of rendering the style ornate.

196. In metrical books the lines are never written in the form of verse, and a page presents the same appearance as it would if it were prose.

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197. The Shans cannot be called a musical people. Their *songs* are generally improvised for the occasion.

198. Many of the metrical books are written in lines of five syllables. This method of writing is called ၵၢင်ၶၢ, *five-syllabled*. In this case the last word of the first line of a couplet and the middle word of the second line rhyme with each other. The first line of a couplet is called ဢုၼ်ၼိ, and the second line, ဢုၼ်ဟၢ or ဢုၼ်ၵွပ်. These terms are figurative, ၼိ being the *lower part of a box*, and ဟၢ or ၵွပ် being its *cover*.

199. The following is an example of ဢုၼ်ၵၢင်ၶၢ, which for the easier comprehension of the student is written in the form of verse, instead of the usual form of prose.

ၸွၢဝ်ၵၢသသံဝ်, (I ask) permission three times.
ၶိၼ်သိပ်လံတိၼ်၀်, (I) slowly raise my hands in worship.
ယွၼ်ယံရတ်တၢး, (I) reverence the precious.
၀်ဝုၼ်တၢသိဢဝ်။ (I) pay homage and worship.
လိတ်သိုပ်ၶိုၼ်ဢိုၼ်သ်, To persons of the seven degrees of relationship of my race,
လ်ိသိပ်တ်ဝုလ်သိင်, All the living and the dead,
ၵွပ်ဖိၼ်ပေါ်ဢိုက်ၼိ, First of all to my father and mother,
သြၢင်တူၼ်ၷု, To my teacher and guide,
ၼွၵ်ၼံဢိုက်ၼိုၼ်လွ်, To those in the water and on the land,
ပတ်ဖတ်ယွ်ဝုလ်သိင်, All entirely,
တုၼ်မိင်တရိက်သၼ်, To insects and beasts,
ဢံၵ်ၵျၼ်ဢိတ်သင်, Without any being left,
ဝီပိသၢသၼၢ။ To Nats who guard religion,
ယိုၼ်မိတ်တၢပၼ်ထိင်။ (I) send forth love to reach (them).

The eighth line is no exception to the rule, for the word သြၢ is made a dissyllable for the sake of the metre.

200. Many metrical books are written in lines containing an unequal number of syllables, the last word of the first line of a couplet

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rhyming with a word near the close of the second line, generally the third word from the end.

201. The following selection from the Thoot Nigban, arranged in the form of verse with a free translation, furnishes a good illustration.

ၼ်ၵေလ်ၶတ်လုၵ်ၵွၢင်ဢိၵ်ၵဝ်မၼ်ယဝ်ၸြၢး။
This tells of the great lord, the great, glorious god,
ၵွၢ်သွၼ်ထံသိင်ၶၢတြၢးၽတ်မ၊်၊
Who preached the precious law, the law of deliverance from sorrow,
ဝၢဟၢသွၼ်ဂၢင်ဟလ်မွၼ်သင်ၶၢ၊
And spoke (it) to many lordly and renowned priests,
လုံဟတၢယဟၢဟီဟုၼ်ၶဝ်ဢွၵ်။
And to Nats and men under the heavens (saying),
ၵွင်းမၼေၵ်ဟံသုင်ပၢး၊
He, who in acts of the mind, or body, or in word,
သ၊်လွဵၼ်ၶေၵ်ဖိုင်တြၢးဟိတ်လွင်၊
Breaks the law in the line of thought in his heart,
ဂၢၼ်ဖိုၼ်လိတွၼ်ပုၼ်ခိင်မၼ်ဢူသံလေ၊
Sees that others are better than himself in every respect,
ဢျံလုဢျံဟျၵ်ထိုၼ်တုဟ်တံၼွၵ်ပွ်၊
And plans to destroy them, making them fall under punishment,
သိၵေ်ထိုၼ်ၼွၵ်ၶေၵ်၊
Envying them in his heart,
ဟိတ်ဖိုင်တြၢးမဝ်ပေါ်လေ၊်ဟၢး၊။
(Thus) transgresses the law, and that by no means a little.
ဝိၼ်ၼင်ရိုင်လုင်လေ်ၵွၢ်ၶံပၢရၢ၊
It was in the great, royal country Pah-rah-na-hsee,
လၵ်ထၵ်ဟၵ်သပ်ပၵ်ထၢၸြၢး။
The era of Kathaba the Boodh.
ရိုဝ်ၼၼ်ဟဝ်ဂဝ်ဢိၵ်ၵွၢင်မၼ်ဢြဝ်လွဝ်ၼ်၊
Then I, the great Lord, whose glory shines, and am gentle-minded,
လ၊်ဝိၼ်လင်ဂ၊်ဟျၢဟ်ဟၼ်မဝ်ပေၢ၊
Was a poor child without a father;
ၼွ၊်ဒိးမဵလၢၶံထဝ်ဢေ်။

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But I had a mother, who was old.
ဝ်ၵ်ၵၵ်ဝဝ်လုၵ်ဆွၵ်ဢိုဝ်ၵၢ်ၶဝ်လဝ်လေလုံလၢ။
I, the son, flesh of my mother, determined to go about seeking food earnestly.
ယူတံပၢ်ရၢ်ၼသိၵ်ၼ်ထိုင်ဘုင်ၵ်ိဝ်ဝ်ဝ်

ပၢ်ဂၢၼ်ဆိုၵ်ၼၢၵူၼ်၊
South and north,
ၵူတီၵူပၢ်ပွင်ၵၢယွၼ်၊
Every where I went seeking and begging,
လုၼ်မင်ယဵင်သေပၢ်ရၢ်ၵွၼ်ထိုင်ၵူင်ၵူၼ်ဢိၼ်လေ။
Places, which were not larger than the spacious and populous country of Pah-rah-na-hsee.
ပိုဝ်ဟဝ်ယွၼ်ဢိၼ်ၵူဝၼ်ဢိၼ်ထွတ်သိင်။
Because I begged food daily and nightly every where.
ၼၢင်ဂၤပၼ်ဟဝ်သိဒိမိုင်ၵၢၼီ၊
From that time (i. e. ten years old), for four or five years,
ၵူၵ်ဇိတ်ၼၢသၵ်ၵူတ်ထိုင်ၵဲယွၼ်ဢိၼ်တေယဝ်။
Six or seven existences, I was one who begged food.
ၼဝ်ထူၼ်သိဒိတံလေ၊
Full four years,
ၵၢလွင်ယွၼ်ဢိၼ်လိင်လၢၶံၼ်ဆူ။
I, who was to be a deity, begged food to feed my mother, &c. &c.

202. In some metrical compositions, the last word of a line and the first or second word of the next line rhyme. This is called သၢ်ဟုဝ်ဟဝ်ဢိၼ်ဟၼ်.

203. The following is an example of the သၢ်ဟုဝ်ဟဝ်ဟဵၼ်ဢိၼ်ဟၼ်.

ထုၼ်ထုၼ်သွၵ်ဆူၼ်လင်ဟၢ,ဂၢလိမိဝ်ဝိဂ်,ငိဂ်မြတ်ခေၢလတ်ဆိင်ၼဲ့, လဵၼ်ဆုံသုင်ထွင်, ပွင်ၵူတ်မွဂ်ယွတ်သဝိလ်ယိလ်, ဂိလ်ၵွၼ်ဢၢသဵၼ်ပုင်မွဂ်, လၢၼ်ဢွဂ်ၵူၵ်, ငဝ်ဟပ်ငဝ်တွ်, တၢသွ်ဒိၼ်ဆွၼ်, ခဝ်ဢင်ဟုလ်ပွၼ်ဒိတ်လိဂ်, မၢဂ်ဟုင်တိဂ်ဝိၼ်ယေဢၢၼ်ဒိၼ်ၵိုင်လုဂ်, ငိၼ်သုဂ်သိဢၢဝ်,ဢၢသဝ်ၵိုင်ဒိုင်,ဢၢံထိုင်ၚ်ဂံ။ &c.

Poetry which waves like a long string of flowers, the great mina bird speaks (when), going under the thick forest, he reaches Mauk Yaut, the cultivated maiden. Her form is beautiful. In her ear she wears a roll of beaten gold, which glitters brilliantly. Her eyes are delicate and open gently. She is white as fine-dressed cotton, in preparing which ten thousand instruments were broken. She is like polished silver, which was refined in a thousand crucibles, standard silver, &c.

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204. Some compositions are metrical without any form of rhyme.

205. The following selection is an illustration :—

ဂဝ်ၼၢ်ယံလိဝ် မၼ်ၶံ ၵြၢးမိုဝ် သေသုၵ်ၵြေ ၼိုဟ်ပၼ်ၵၼ်ၼၢၼ် သုတ်ၵ်ၶၼ်တၢ်လွၢ်ဟၢးပၢး ၶၢဝ်သင်ဃိဟ်ၼ်ဟွင်သွင်သွ် လင်လိုဂ်ိုဝ် ၶံတံ ထိုဝ်ဟၢမေၢဢေၢ်ၶေသိ မဲဂဝ်ၵၵ်ၶွတ်မိုဝ်ဖွတ် ဝိဝ်သိဝ် ၶေမၢ ၼံၼၢ တေယဝ်။ တေၢၼ်ဟွၢ်ဟၢယဝ် ဘိုတ်ၵင်ၵၵ်မဝ် လုၵ်တၼ် ၼၢယၢဟလေၢ ဟတေၢသမေၢၵၼဝိလ်ဂၢသင်ၶၢရပၢဂြိဝ်သံၸွင်တင်တေ မဝ်လေ်ပုတ် ထွၵ်တၢ်ၽွၢ်လုပ်ယွၢ်ပွိ ပိၵ်ပုတ်ၶံလ်ၶွတ် မိုဝ်ယံၶၢပၼ်ဂဝ်ယင်ဂွိင်ဝိုင် ဝဝ်ၼိုဝ်ဟုၼ်လေ်, &c.

Now the glorious golden god has returned to the golden country of Nigban, the place of extinction, afar from the prince of death, accompanied by brahmahs, nats, and men, whom he placed in the good boat, the golden boat, which sails over the four streams of the passions, and whom, very many persons, the lord delivers returning to the city of gems, the place of freedom from evil. But, now, we still remain, intoxicated with the passions, anger, darkness of mind, ignorance, and mutability, dwelling in the three great cemeteries (i. e. the nat countries, the earth, the hells), unstable, changing, dying, becoming fine bones, watching for change, not having attained deliverance at the time when the lord shone upon the island (of Zam-boo-dee-pa), &c.

206. In some metrical compositions, a portion is in rhyme, while the remainder, though rythmical, is without rhyme.

207. The following selection is an illustration. It is the introduction to a form of discourse often used by Shan priests.

ၶၢလုၵၢသဟ်ယိုၼ်,မိုၼ်ပၼ်သိုၼ်ၼဝ်လတ်,မၼ်ဟုဝ်ဘိုၼ်ဂဟ် ၶျၢ,ၵွံ်တေဝၢမိုၼ်ဝ်,ဝၼ်ၼၢၵၵ်ဃိ,ပတိဟၢၼ, လဟ်လေ်ပိဝ်လၢလိဝ်သွ်, ဟိုၵ်ၼ်ဆွၼ်ယွဝ်,လွတ်ထိုဝ်ၵွဝ်ၵွဝ်,သတဝ်ၵွဝ်ၵွဝ်,ယၢထဝ်ယၢဝ်,ၵ်လ် ဝိၼ်ၽၼ်ဂဟ်ဟူဂတ်,သိလမြတ်ဟွ်သွ်,ဆုဟ်ဂၢရတ်တၼၢလုၼ်ထိုဝ်ယေ်, ၵ်ဝိၼ်ၼဝ်သထေ်ၵၢဂဝ်။ &c.

Long life, such as they say was formerly, glory, abundant as that of the Sekyah and the nats, beauty, wisdom which enlightens the mind, and which, all who behold, praise, spread abroad and make celebrated, may

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these never cease from you. In order to be princes in every existence, may pure and excellent merit, and precious things overflowing your treasure-houses be to you as to the five rich lords.

208. All compositions called ထိဟ်ၵၢၵ် are not written in a metrical style.

209. The following selection is an illustration :—

ၸၢၼ်ၸွၵ်ၸွၵ်ၸွၵ်ပြၢးရတ်တၢး, ထြၢးရတၢး, သင်ၶၢရတ် တၢး, ရတ်တၢး တေၵ်မြတ်သံပၢးငဵတွၢးတိင်ဝ်။ ယိဝ်လ၊်ဖိတ်သုပ်ဖိတ်ဟုဟၢယဟံဝဂိ ဟံမၼေၵ်ဟံသိပ်သံတုဂဗိုဟ်ဆိုင်မိုဟ်ၼၢပြိတ်တင်လုင်ၵ၊်ဟွၵ်, တင်ထိသိလၢ်းၼ မင်ဟလၢၵ်ၼၢး ထိုင်ၵင်ဟၢယၼၢယုဝ်းဒသုဟ်ၶပလပတိဟၢၼ။ မိုဝ်ၼၢး ၼၢးရိမိတေ်ယျဖွင်မၢးၵ်ထုပ်ထြၢး.ဆူတေၵ်ဂဝ်တင်သူ တင်ၵဝ်ၼၢဝ် တ, သူဟ်။,သူဒေၵ်။ &c.

I prostrate myself and reverently worship the three precious things,—deity, the law, and the priesthood. Offences of the lips, of the body, mind, or words, the ten sins, all sins, may they all disappear. May merit with ten thousand blessings, long life, beauty, happiness, and wisdom come to you. When Areemataya appears, may both you and we find the divine law (i. e. its blessings).

THE END.

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